A NEWSFIELD PUBLICATION
NO. 48 JANUARY 1988
£1.95
DM 10

CRASH

SINCLAIR ZX SPECTRUM

Christmas Special



196 PAGES OF NEW REVIEWS TOP TIPS MAPS AND 3-D FEATURES

OVER 1,400 GAMES RATED IN THE CRASH DIRECTORY!

MATCH DAY II
from Ocean – in a league of its own

SIDEWALK
Infogrames gets street cred

COMPLETING THE CRASH HISTORY
with two more years of covers

PLUS: COIN-OP CAPERS
GAMES OF '88
CRUNCH! – WRITING A FANZINE

WIN

A TRIP DOWN ARCADE ALLEY
from **ARGUS PRESS SOFTWARE**

CINEMA VOUCHERS AND GAMES
from **GREMLIN GRAPHICS**

MORE THAN AN AVERAGE CHRISTMAS HAMPER
from **PIRANHA**

BOBSLEIGH
from **DIGITAL INTEGRATION**

A BALL AND *BALLBREAKER*
from **CRL**

ANY GAME IN CRASH
from **FATHER CHRISTMAS**

WIN WIN

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW

FREE COLOUR POSTER INSIDE!

OLIVER FREY

We told you so!..

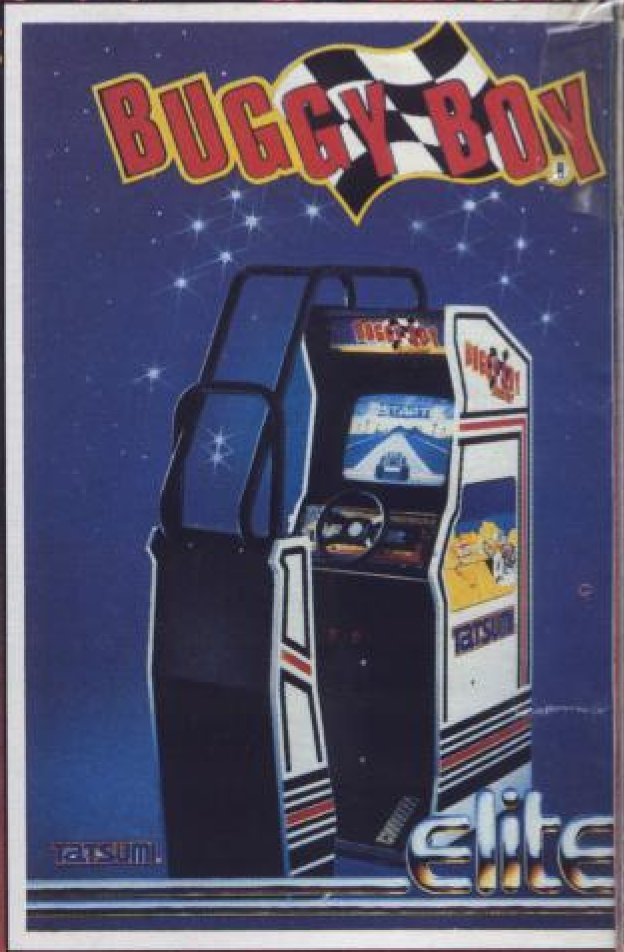
"Don't spend a penny until yo

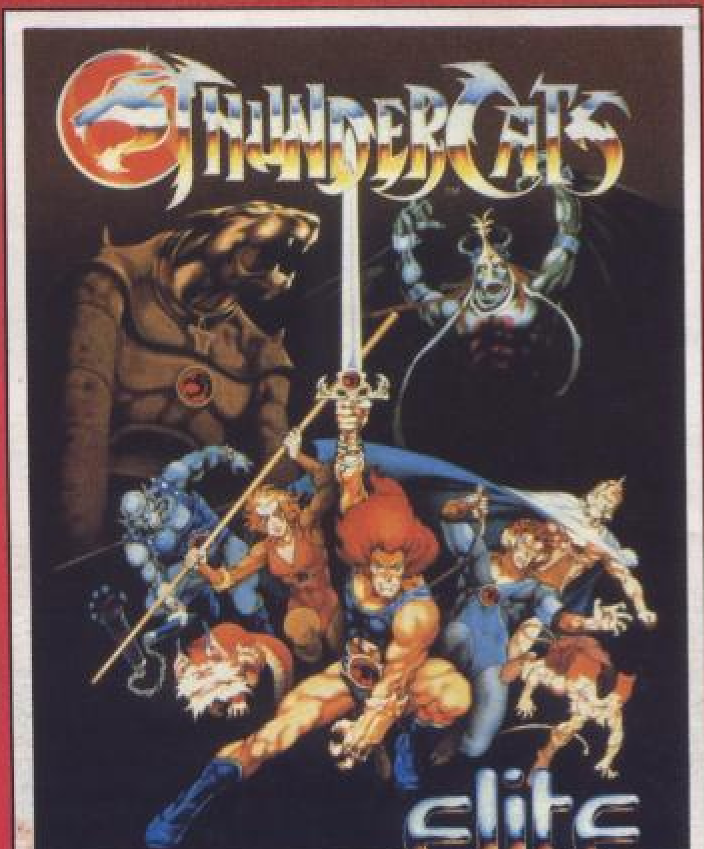
They said, ...

THUNDERCATS

"Wow! Thundercats is brilliant. The graphics can't be faulted: The screen is extremely colourful and the animation topnotch. Great stuff, I bet the T.V. series aint as good as the game."

Rating: Crash Smash 91% - Crash.





"The game grabs you from the moment you load it up. Brilliant graphics and superb action make Thundercats a real winner."

C. & V. G.

SYSTEM	FORMAT	PRICE
Spectrum 48k	Cassette	£7.95
Spectrum 128k	Cassette	£7.95
Spectrum 128k	Disc	£14.95
Commodore 64	Cassette	£9.95
Commodore 64	Disc	£14.95
Amstrad 64k	Cassette	£8.95
Amstrad 64k	Disc	£14.95
Amstrad 128k	Disc	£14.95

"If it's playabilit ability plus grea after, then look Buggy Boy has a more. Everythin possibly want or screen. The grap and playability, reckon it almost old C. & V. G.'s

C. & V. G.

Elite Systems Limited, Eastern Avenu

.. we said, ...
u hear what Elite
have got for Christmas"

SYSTEM	FORMAT	PRICE
Spectrum	Cassette	£7.95
Spectrum	Disc	£14.95
CBM64	Cassette	£9.95
CBM64	Disc	£14.95
Amstrad	Cassette	£8.95
Amstrad	Disc	£14.95

"If you'll just load it up, we think you'll agree that in Buggy Boy Elite have definitely done the business."

Commodore User.

BUGGY BOY

"It's rare that a computer game manages to give a real feeling of thrill and exhilaration, but Buggy Boy manages it! The graphics are absolutely superb - I've never seen such a smooth realistic 3D effect, and the 'feel' of the control method is tremendous." ZZAP-64.

y and last
value you're
o further,
l of these and
y you could
one small
hics are good,
vell I
goes off the
ometer."

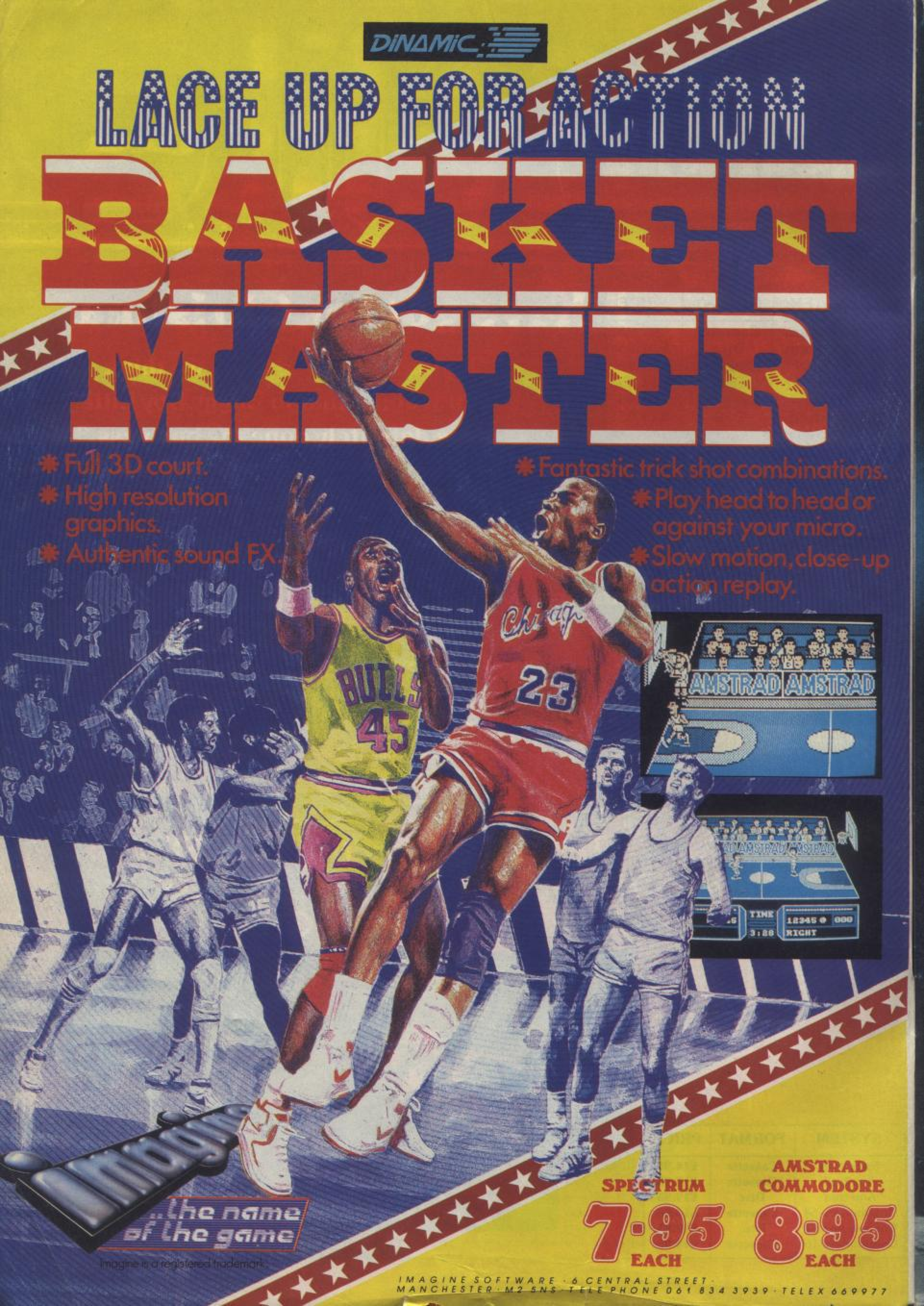
SYSTEM	FORMAT	PRICE
Spectrum	Cassette	£14.95
Amstrad	Cassette	£14.95
Amstrad	Disc	£19.95
Commodore 64	Cassette	£14.95
Commodore 64	Disc	£19.95
Commodore 16	Cassette	£14.95

THE Elite COLLECTION

THE IDEAL CHRISTMAS GIFT !!!
THE ULTIMATE COMPUTER GAMES COMPILATION !!!



, Lichfield, Staffs WS13 6RX Telex: 336130 ELITE G



DINAMIC
LACE UP FOR ACTION
BASKET MASTER
* Full 3D court.
* High resolution graphics.
* Authentic sound FX.
* Fantastic trick shot combinations.
* Play head to head or against your micro.
* Slow motion, close-up action replay.
AMSTRAD AMSTRAD
Chicago
23
BULLS
45
TIME
3:28
12345
RIGHT
Imagine
...the name of the game
Imagine is a registered trademark.
SPECTRUM
7·95
EACH
AMSTRAD
COMMODORE
8·95
EACH
IMAGINE SOFTWARE · 6 CENTRAL STREET ·
MANCHESTER · M2 5NS · TELEPHONE 061 834 3939 · TELEX 669977



CRASH

ZX SPECTRUM

ISSUE 48 JANUARY 1988

FEATURES

REGULARS

DO IT YOURSELF

There was a Soviet apparatchik, a Chinese People's Revolutionary revolutionary person and a Spectrum-owner on this plane together, right? And the airline had been publishing all these self-congratulatory ads about adding seven new destinations to its schedules in the last year, in Sunday supplements, business magazines, The Independent, you know the sort of thing.

So the Russian laughs and drains another vodka and says: 'That's nothing, friends. Call that growth? In Mother Russia, we have a three-year scheme for improved industrial efficiency that will increase tractor production by 72%!'

The Chinese butts in: 'Sorry, Lloyd Lloydovovich, you're talking through your cossack. In Peking we're already halfway through our latest *seven-year* plan – not to mention a Cultural Revolution and a Great Leap Forward.' He sits back, smugly, and invites the capitalist home-computing running dog to beat *that* for long-range social planning.

The Spectrum-owner, who's been dozing over some minor magazine with 'Sinclair' in the title, has to pause to think.

Lloyd Lloydovovich calls for another vodka and, while the Spectrum-owner's still puzzling over the question, makes some silly joke about his ROM needing a bit of *perestroika*. The Chinese gent's given up on the whole conversation now and starts re-educating himself out of some little red book.

Suddenly the Spectrum-owner speaks, in a slow but confident sort of way. 'Well, chaps,' he says, 'I'm afraid my country doesn't have any plans in particular. But there is one objective we all work toward.'

'Exactly! Economic imperialism!' snorts the Chinese traveller, hardly looking up from his book.

'Well, actually, no,' says the Spectrum-owner almost apologetically. 'All it is is that we're all jolly certain to buy the next issue of CRASH as soon as it's in the newsagents on January 28.'

Lloyd Lloydovovich defected.

MANAGING EDITOR **Barnaby Page**
STAFF WRITERS **Dominic Handy, Lloyd Mangram, Ian Phillipson**
SUBEDITOR **David Peters**
PHOTOGRAPHERS **Cameron Pound, Michael Parkinson**
OFFICE **Frances Mable, Glenys Powell**

TECHNICAL WRITERS **Simon N Goodwin, Jon Bates**
ADVENTURE WRITER **Derek Brewster**
PBM WRITER **Brendon Kavanagh**
STRATEGY WRITER **Philippa Irving**
EDUCATION WRITER **Rosetta McLeod**
CONTRIBUTORS **Robin Candy, Mike Dunn, Paul Evans, Dave Hawkes, Nick Roberts, Ben Stone, Paul Sumner, Bym Welthy**

EDITORIAL DIRECTOR **Roger Kean**

PRODUCTION CONTROLLER **David Western**
ART DIRECTOR/ILLUSTRATOR **Oliver Frey**
ASSISTANT ART DIRECTOR **Markie Kendrick**
DESIGN **Wayne Allen**
PROCESS AND PLANNING **Jonathan Rignall** (SUPERVISOR), **Matthew Uffindell, Nick Orchard**

ADVERTISEMENT MANAGER **Roger Bennett**
ADVERTISEMENT EXECUTIVE **Andrew Smales**

SUBSCRIPTIONS **Denise Roberts**
MAIL ORDER **Carol Kinsey**

EDITORIAL AND PRODUCTION
1/2 King Street, Ludlow, Shropshire SY8 1AQ ☎ **(0584) 5851**
Please address correspondence to the appropriate person!

MAIL ORDER AND SUBSCRIPTIONS
PO Box 20, Ludlow, Shropshire SY8 1DB ☎ **(0584) 5620**

ADVERTISING
☎ **(0584) 4603** OR **(0584) 5852**

Typesetting by **The Tortoise Shell Press**, Ludlow

Printed in England by **Carlisle Web Offset Ltd**, *Newtown Trading Estate, Carlisle, Cumbria CA2 7NR* –member of the BPCC group

Distributed by **COMAG**, *Tavistock Road, West Drayton, Middlesex UB7 7QE*

NEWSFIELD
A NEWSFIELD PUBLICATION

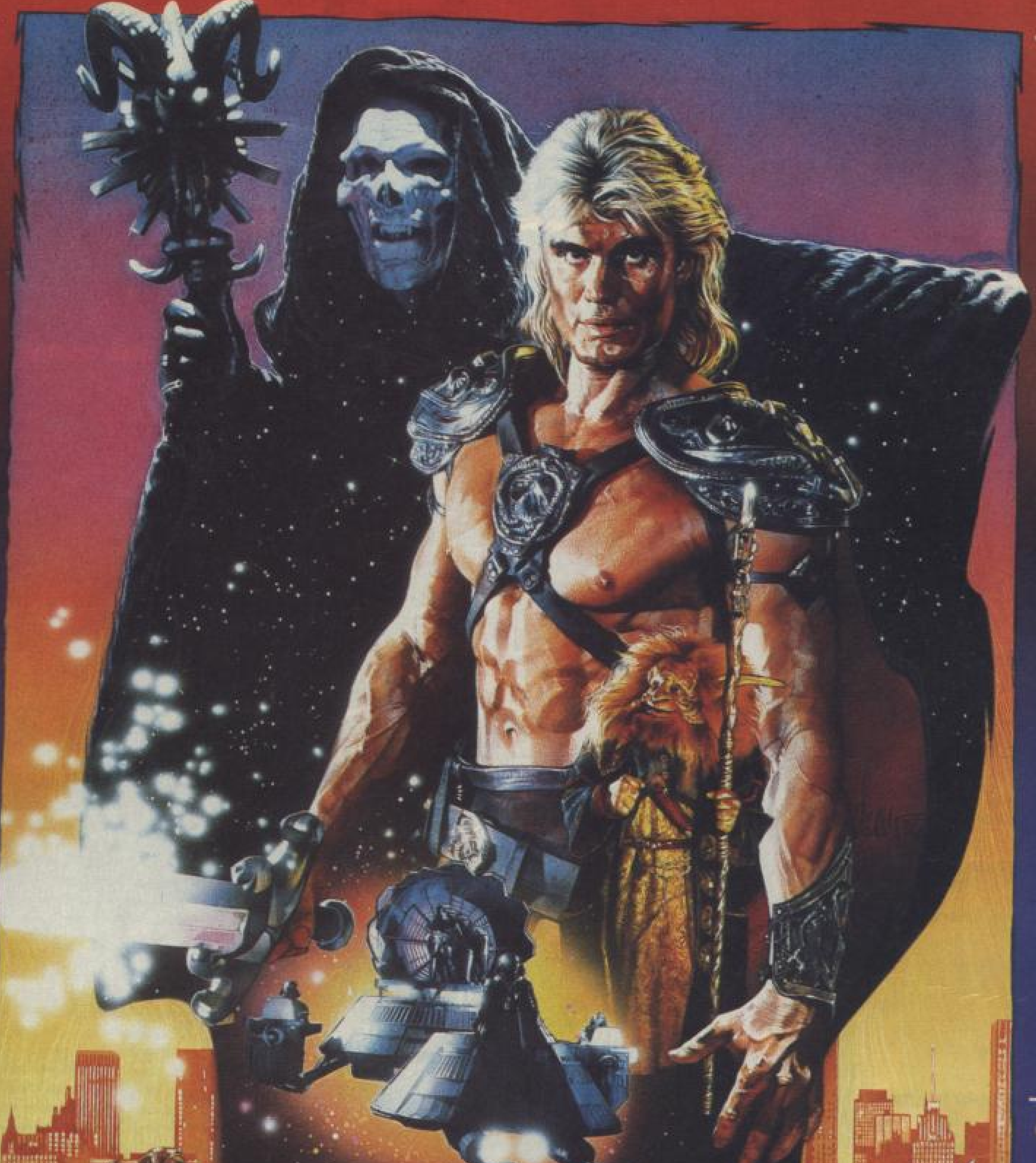
ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

COVER BY **Oliver Frey**

MASTERS OF THE UNIVERSE HAS COME TO LIFE!!

• Now you can live it, as the conflict between good and evil continues •

Masters of the Universe, the Movie, brings to life the deadly, eternal conflict between good and evil. Masters of the Universe the computer game of the film allows you to control the forces of good to do battle with the forces of evil, the prize being the KEY to time travel and with it the title Master of the Universe. Slipping through a vortex in time the KEY has fallen into the hands of an unsuspecting American college student.



Little does he realise the awesome power he holds. Thinking it to be a musical instrument he fails to realise that every note he plays attracts the ruthless Skeletor and his develish army led by the frightening powerful Evil-Lyn. With the key in their possesion who can stop them escaping downtown America and returning to create chaos in Eternia? Only one man can save earth from this evil domination as HE MAN meets Skeletor in the battle for Eternia, the final chapter that will seal the fate of mankind forever.

AMSTRAD
£9.99
Cassette
£14.99
Disk

SPECTRUM
£7.99
Cassette

CBM 64/128
£9.99
Cassette
£14.99
Disk

ATARI ST
£19.99

MASTERS OF THE UNIVERSE™

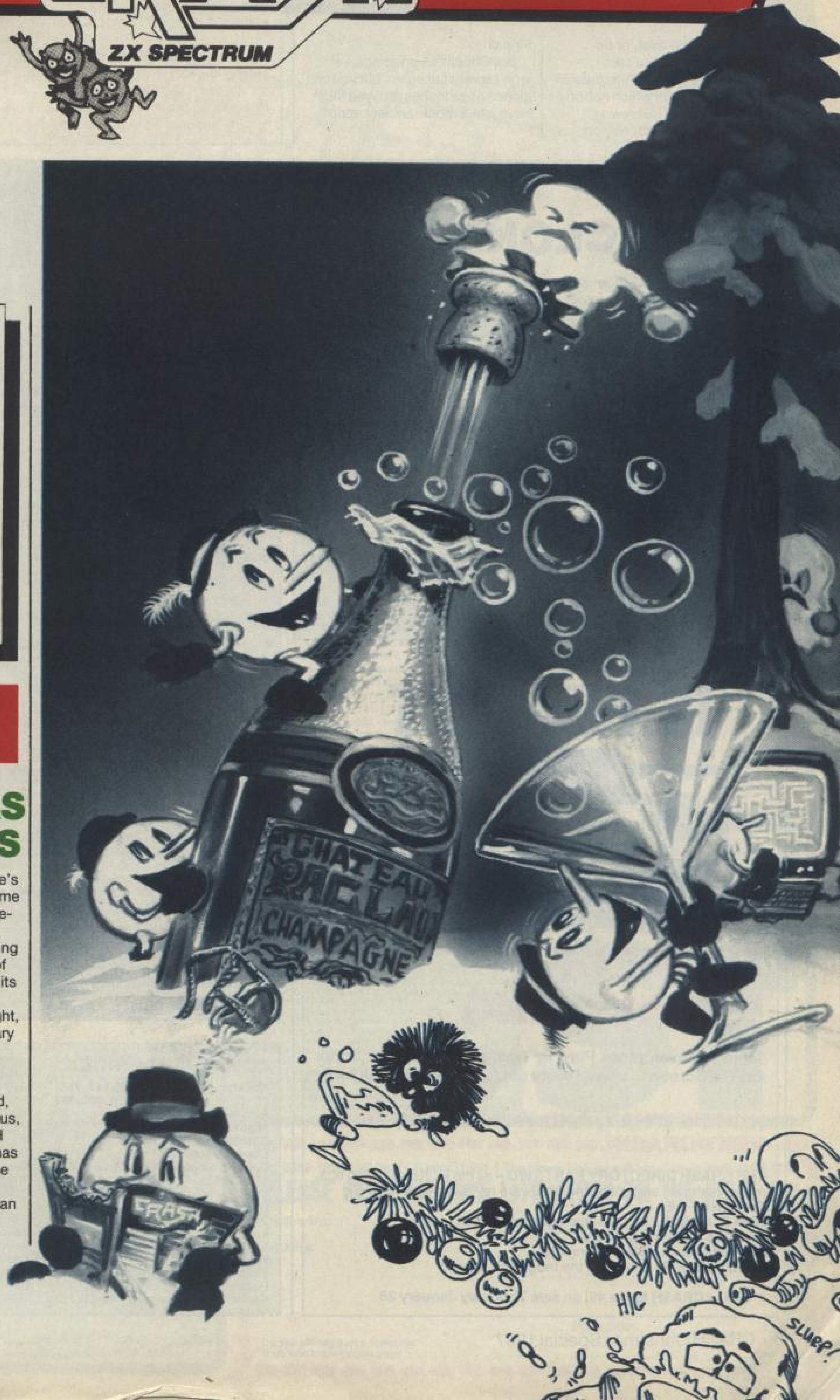
The Movie





Gremlin Graphics Software Limited, Alpha House, 10 Carver Street, Sheffield S1 4FS Tel: 0742 753423





CHRISTMAS GREETINGS

IT'S a quarter to three and there's no-one in the place but you and me – and half a dozen assorted page-designers, film-planners, production controllers and ticking clocks hurrying the last dregs of CRASH (what? me a dreg?) on its way. These 196 pages were thrown together in just a fortnight, at three times the rate of ordinary CRASHes, so we'll be as interested to read what we've written as you.

I could go on about the blood, the sweat, the tears, the Pro-Plus, but that's the job of the CRASH History; and anyway, a Christmas editorial is customarily the place for Christmas greetings.

There's not a whole lot you can actually do with Christmas greetings, except say

Christmas Greetings

and hope for the best, or be pretentious and buy a card covered with 'merry Christmas' in 42 languages, 32 of which nobody ever recognises ('Hebrew . . .' 'I'm still putting my money on Finnish').

So, Christmas greetings – I won't spell it out again, but you can glance a few inches up if you must have it in a mock-ancient script.

OTHER BUSINESS

This issue **Dave Hawkes** of Ludlow joins the reviewing team. He's a school – sorry, college – colleague of Robin Candy, Mike Dunn, and Bym Welthy.

But sadly **Derek Brewster** is leaving CRASH after 45 issues as our guide on the Adventure Trail. The veteran programmer is helping set up a software house and just won't have the time to write for a while.

Adventure Trail (page 55 this month) will continue, of course, with all its regular features. We may be ringing Derek with a few Signstumps . . .

Till next month, then, Christmas Greetings (as the saying goes).

BARNABY PAGE

THE SUPERCLONE

A piece of sensational information that arrived just a little late to get on the cover is the news that a major hardware-development company has been working on a 128K Spectrum superclone. **Simon N Goodwin** unearthed the full story and has exclusive details starting on page 143 – more next issue.

APOLOGIES ALL ROUND AGAIN

OUR TURN and theirs. **Firebird** has apologised as profusely as a subsidiary of British Telecom can for a picture mix-up in last issue's previews. The picture sent out to magazines labelled as *Enlightenment – Druid II* was in fact *Gothik*, another forthcoming Firebird release.

Putting an Amstrad screenshot of Ocean's *Freddy Hardest* in the reviews was our mistake, though.

IN THE NEXT CRASH

ZX SPECTRUM

MORE OF EVERYTHING

More reviews, more Playing Tips, more previews, more On The Screen . . . what more could a Spectrum ask for?

HERE'S WHAT, AND IT'S ALL IN THE NEXT CRASH . . .

THE CRASH DIRECTORY PART TWO – all the POKEs, playing tips, maps, features, and utility and hardware reviews ever in CRASH
FANZINE FILE
RUN IT AGAIN – football-management games
SCORES – more high scores
SOFTWARE CLUBS – joining up
£££ IN COMPS – the easy, the tough and the silly

It's all in CRASH Issue 49, on sale Thursday January 28

REVIEWS

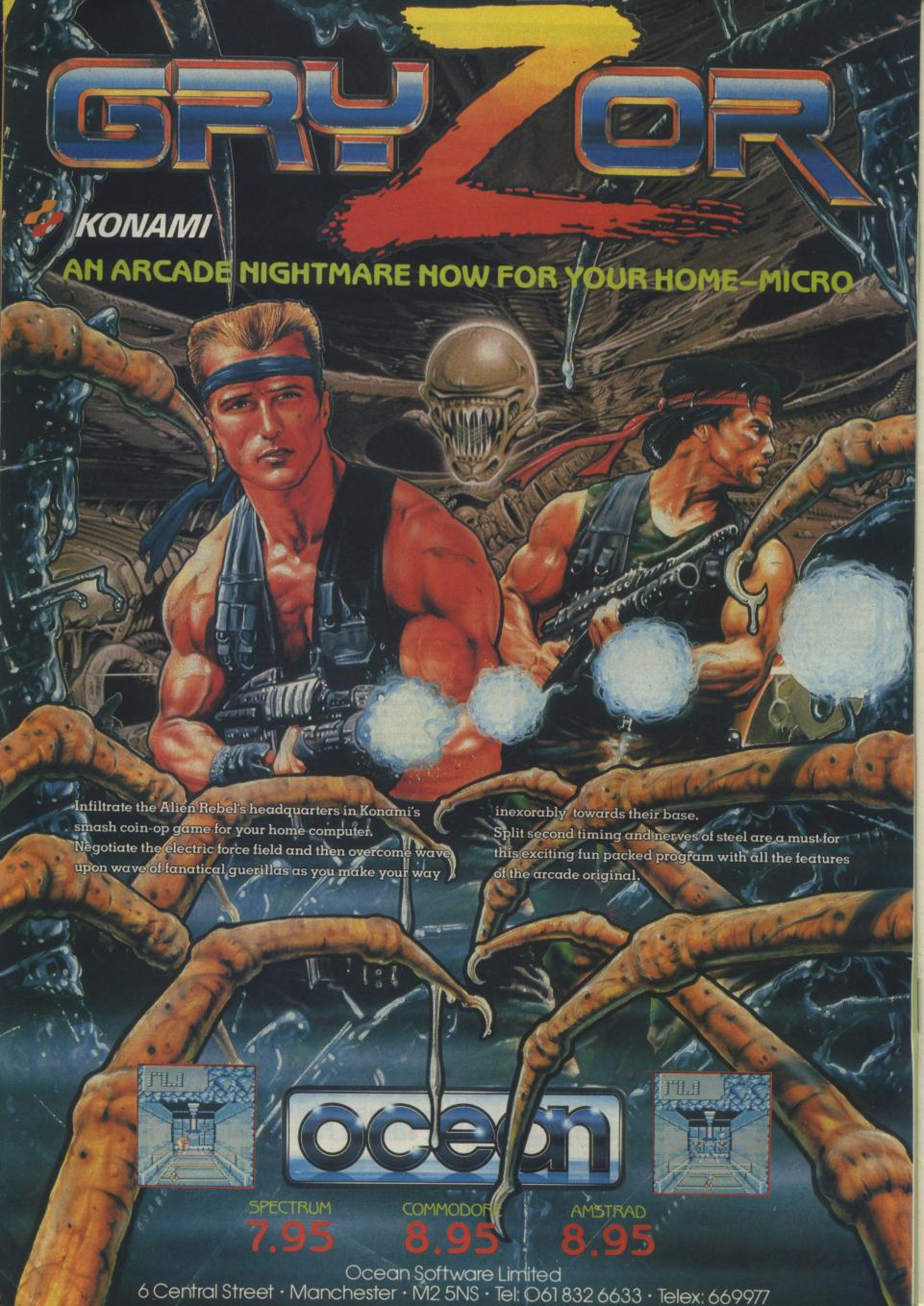
CRASH presents Christmas

SMASHED!

HOT SHOTS 70% and over . . .

FULL INDEX

ADVERTISERS INDEX


GRYZOR
KONAMI
AN ARCADE NIGHTMARE NOW FOR YOUR HOME-MICRO
Infiltrate the Alien Rebel's headquarters in Konami's smash coin-op game for your home computer. Negotiate the electric force field and then overcome wave upon wave of fanatical guerillas as you make your way inexorably towards their base.
Split second timing and nerves of steel are a must for this exciting fun packed program with all the features of the arcade original.
ocean
SPECTRUM 7.95
COMMODORE 8.95
AMSTRAD 8.95
Ocean Software Limited
6 Central Street · Manchester · M2 5NS · Tel: 061 832 6633 · Telex: 669977

SIDEWALK

Producer: **Infogrames**
Retail price: **£9.95**

She's going to kill you . . . there you are, on the other side of town, your motorbike's been stolen, you have only till 7.30 to get your girlfriend to a concert for which you don't even have the tickets yet. It never rains but it pours.

So find the parts of your bike, pick up your girlfriend, get the tickets and everything is sure to be hunky-dory – but fate throws plenty of pavement problems at you in *Sidewalk*, a rare Spectrum release from French software house Infogrames.

Progress through the town is shown on a horizontally-split screen. (The upper half shows the mean streets through which you walk and the shops you can go in; the lower half is given over to icons.)

These streets are full of dropouts and thugs. You can ask the dropouts if they know where your bike is, or how to get tickets to the concert, but meeting a thug will almost certainly result in a fight.

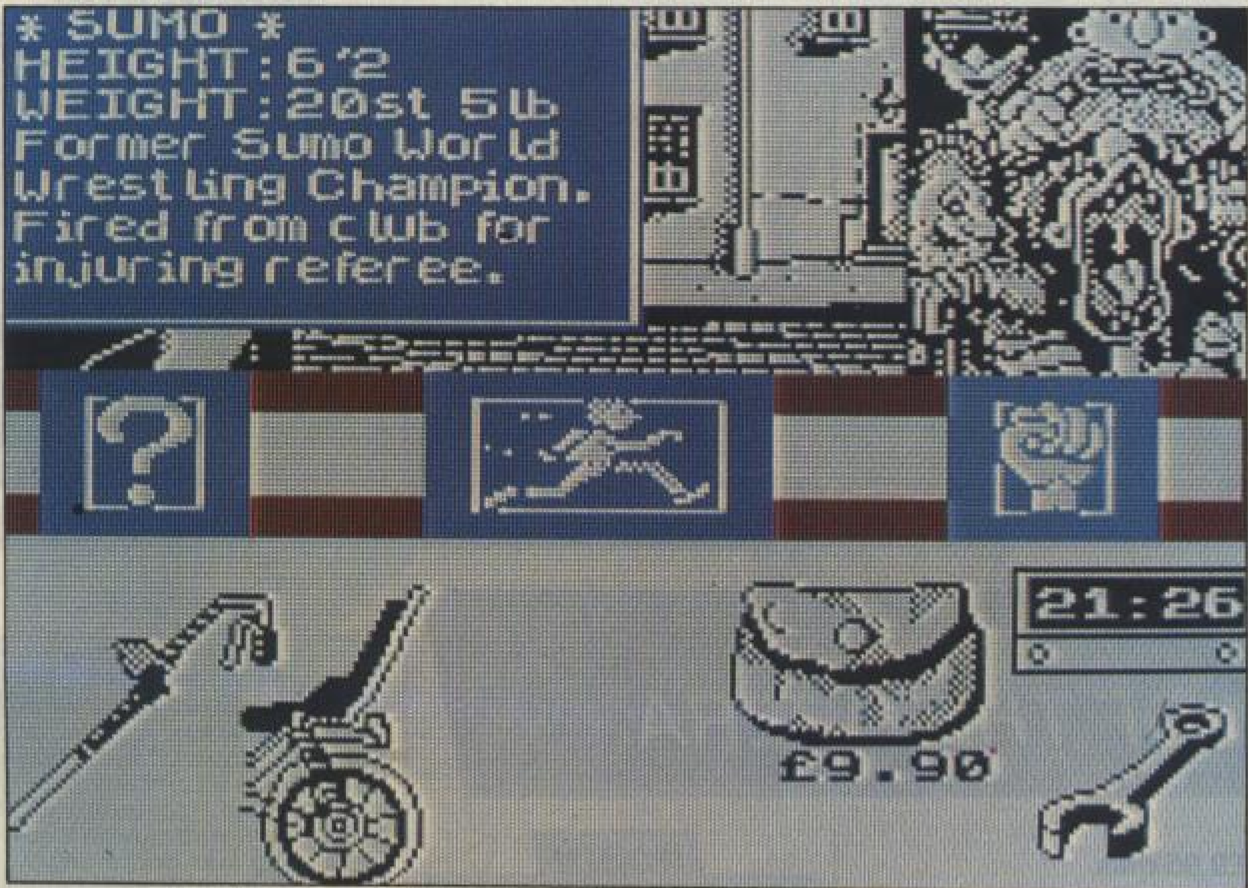
In a fight you can punch, kick and head-butt. The pint of beer to the right side of the upper screen, which represents your energy, is matched by another pint pot displaying your opponent's strength. Both are drained by fighting, and refilling can only be done at a bar.

If you win a fight with a thug, any bike part that he's carrying is transferred to you – along with any money you can grab from him.

A clock ticks away, increasing the tension. Fail to complete your tasks, and your bike's gone for good, you won't get to the concert and your girl probably won't accept your excuses.



► 'Fantastically detailed' graphics in a rare Spectrum release from French house Infogrames



► *Sidewalk*: **trying to get on yer bike**



NICK

" Sidewalk **is an excellent cartoon adventure-type game. The characters, backgrounds and objects are all excellently defined, and the detail is amazing! On the 128K machine you get the added luxury of almost nonstop groovy music. The idea is relatively simple, but presented this way and with these brill graphics,** Sidewalk **will go far.** "

85%

ROBIN

" Sidewalk **makes a pleasant change from shoot-'em-ups and complex adventures. The monochromatic graphics are very well drawn, almost cartoon-like, and the sound is some of the best on the 48K Spectrum for a long time. It doesn't take long to learn how to deal with the thugs; the real enjoyment of** Sidewalk **is derived from actually trying to recover the bits of the motorbike by visiting buildings and interacting with other characters. There's enough depth and puzzles to keep you coming back for more, and with the clock clicking away you have to be quick on your toes.** "

85%

PAUL

" Sidewalk **has some of the best graphics of the year, and the atmosphere created by them is so strong it's difficult to leave. And all the characters come over very realistically. The aim of the game is simple but extremely effective – much time is spent running around in a panic to avoid that final blow which will finish you off. And when you do die you've just got to have that one more go!** Sidewalk **is an exciting change from the usual game.** "

91%

COMMENTS

Joysticks: Kempston, Sinclair
Graphics: fantastically detailed monochromatic play area and stunning 3-D effect
Sound: excellent on 48K as well as 128K – jolly little title tunes with simple in-game spot effects
General rating: simple, but original, fun and very addictive

Presentation	84%
Graphics	88%
Playability	88%
Addictive qualities	88%
OVERALL	**87%**



▶ *MASK II*: colourful graphics and varied gameplay

MASK II

Producer: **Gremlin Graphics**
Retail price: **£7.99**

Some nasties won't accept a 'game over' when they see it – VENOM, the association of evil people, is on the march again just months after its defeat in Gremlin Graphics's monochromatic key-collecting game MASK I (81% Overall in Issue 45). And so the agents of MASK are back in action (and in colour) too, saving the world in Gremlin's second licence based on the TV series and Kenner Parker toys.

Matt Trakker and his colleagues are faced with three missions. Firstly, the President of the Peaceful Nations Alliance has been kidnapped and without him a vital treaty cannot be concluded. He must be rescued and taken to a helipad whence he can fly to the summit talks.

Secondly, VENOM has nearly completed building a base in the Middle East. And as you've guessed, they're out to control oilfields. The base can be destroyed, but only if a missile within it is located and detonated by the MASK team.

And thirdly, a large ruby worshipped by jungle monks has been purloined by VENOM and incorporated into a laser weapon. The gem must be returned and the laser destroyed.

To combat VENOM, you start off by selecting your team members and vehicles. The right choice of vehicles is essential, though fortunately you can get different ones as the game progresses and conditions change.

There are five MASK vehicles: the Thunder Hawk (sports car/jet), the Rhino (an armed battering ram), the Rhino ATV (an all-terrain vehicle), the Condor (a motorbike-cum-helicopter) and the Gator (an off-road vehicle that converts into a hydroplane).

All MASK vehicles are heavily armed, because VENOM might attack in land-based craft, submarines or helicopters. If a MASK vehicle is damaged, it can acquire extra armour – provided the damage isn't too severe. Otherwise it has to be abandoned.

Running out of fuel is another hazard, and the Thunder Hawk uses rather a lot.

It's bound to be a dangerous and exciting day for MASK. And no doubt at the end there'll be another licence.

PAUL

" This is an amazing change from MASK I. The whole concept is much more attractive and playable – with the graphics being the most impressive feature. However, though the action is fast and involving, I never felt in full control of what was going on; the collision-detection is very suspect, too, and lacks consistency. Still, it's much more interesting and better-looking than MASK I, and a much stronger tie-in. "

82%

NICK

" The differences between this and the last MASK game are incredible. MASK I was just another boring scrolling-background game, but here the graphics have been excellently-drawn and colour has been used to great effect. Each mission is as exciting as the previous, because the objectives are so different, and MASK II is a top-class game. "

90%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: very colourful with detailed sprites
Sound: few sound effects and a simple tune
General rating: a playable and attractive tie-in, much more lively and fun than *MASK I* (which wasn't too bad itself)

Presentation	83%
Graphics	83%
Playability	83%
Addictive qualities	80%
OVERALL	**81%**

ERIK: PHANTOM OF THE OPERA

Producer: **Crysys**
Retail price: **£7.95 cassette, £9.95 disk**
Authors: **Mark Rivers**

First it was a novel. Then Frenchman Gaston Leroux's tale *The Phantom Of The Opera* became a classic silent film with Lon Chaney as the disfigured villain skulking in the shadows of Paris's great opera house. More films and an Andrew Lloyd Webber West End musical followed – and now Software Publishing Associates is launching its label Crysys with the arcade adventure *Erik: Phantom Of The Opera*. (The company's best--known for its recently-launched budget label Pirate.)

Erik, once a pretty boy, has been horribly disfigured by a terrible fire. Using this as an excuse he seeks revenge on those he believes are responsible and becomes the eponymous Erik, Phantom Of The Opera.

He abducts Christine, the leading lady of the opera, and hides her in a labyrinth of tunnels and stairways beneath the opera house. But raunchy Raoul, the singer's paramour, is hot on the trail and sets out to track her down.

Erik has set loose some rather nasty things to get Raoul. Skulls bounce down on him, spirits float towards him, and opera masks scamper down stairs. By well-timed leaping, ducking and running, Raoul can avoid them. But it's far better to blast the bothersome things to bits, earning points and preserving energy for the next night's show.

Skulls and spirits might be frightening enough, but Raoul also has to contend with locked doors and find six keys before he can even get within singing distance of his loved one.

BYM

" Controlling Raoul is very awkward; you can't jump and shoot at the same time, which makes the nasties virtually indestructible, and their flight pattern makes it even more difficult to open fire on them. So Erik: Phantom Of The Opera **is a very aggravating game. It just seems impossible to get through it. "**

73%

▶ *Erik: Phantom Of The Opera*: **horribly disfigured**



ROBIN

" The primitive graphics of Erik: Phantom of The Opera **are quite off-putting, and the sound is sporadic and annoying. Playing the game isn't easy, though with practice controlling Raoul becomes second nature, and there's not much to draw the player into the action. It soon becomes boring. "**

48%

NICK

" There's no Michael Crawford or Sarah Brightman from the stage musical to cheer this up a bit, just a few bad sprites on a monotonous background. Raoul is represented as a sort of stick man with long legs and a finger that seems to shoot bullets! And the inlay claims the game to be 'a multi-colour, multi-directional scrolling arcade game', but the colour is in massive monochrome blocks and I certainly wouldn't waste my money on this in an arcade. "

40%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: monochrome blocks, despite the inlay's claims
Sound: spot effects
General rating: unattractive and unrewardingly difficult

Presentation	48%
Graphics	61%
Playability	52%
Addictive qualities	45%
OVERALL	**54%**

IMPLOSION

Producer: **Cascade Games**
Retail price: **£8.95**
Authors: **Paul Laidlaw**

A white dwarf – a dying star – has been plucked from its position in space by an unknown force and propelled towards Earth on a collision course. Panic grows. This renegade star must be stopped. You are the pilot and air warrior charged with that task.

Something or someone has set up a series of eight defence grids around the white dwarf. To destroy the approaching colossus these must be stripped away.

You have a space fighter which can rotate, accelerate and decelerate, dive and climb. More importantly, it's equipped with a forward-firing double cannon.

Pure energy spheres drift in and out of the protective gridwork that surrounds the star. Cannon fire will make these spheres explode, and you can collect some energy crystals from the exploding spheres. Then you have a fresh source of energy for your shields and lasers.

You can also pass inside the grid, but it's very risky.

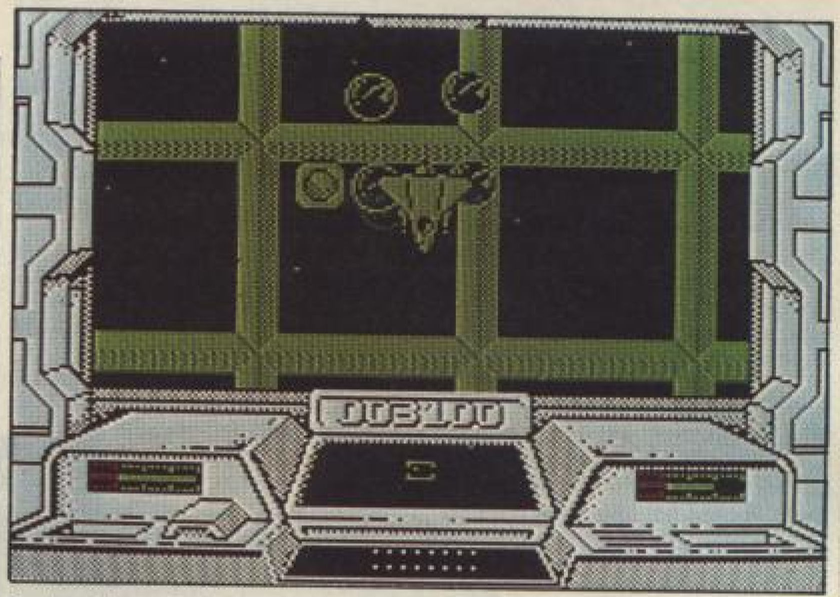
When all of the white dwarf's protective layers have been stripped away, the trench that leads to the centre of the star is revealed. You can now get to the core, where the final part of the mission has to be completed.

CRITICISM

● "*Implosion* can best be categorised as a simple shoot-'em-up. The playing area where all the animation takes place is monochromatic, which safely avoids any masking or attribute problems, and visually the game is unimpressive. Sound is lacking, too. The controls are simple to use, which makes it quite playable, especially as there are no complex instructions to absorb; unfortunately there's not much else to absorb the player. in *Implosion* either."
ROBIN **39%**

● *"* Implosion *is one of the most dull and uninteresting games I've played for ages. The graphics are monochromatic and very boring; you can weave through the grid for ever and ever but there's very little variation."*
MIKE **45%**

● "Implosion **holds nothing special. Just flying about killing the odd alien life form isn't much fun; I've had more fun playing** Space Invaders **than playing this. There's one neat part where you can weave in and out of the grid, but that's about it."**
NICK **30%**



► *Implosion*: **simple, too simple**

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: monochromatic and unimaginative
Sound: not worth mentioning
Options: definable keys
General rating: plain and boring

Presentation	50%
Graphics	43%
Playability	37%
Addictive qualities	32%
OVERALL	**38%**

ACE 2

Producer: **Cascade Games**
Retail price: **£8.95 48K cassette, £9.95 128K cassette**

One of your spy ships has moved into position off enemy territory – so it's no great surprise when they send out a combat fighter to destroy the spy ship.

You must detect the aircraft before it reaches the spy ship. When you come face to face there may be no more than a dogfight, or it could be a full-scale ground-and-aerial conflict.

You take off in a fighter from an aircraft carrier at your home base. The cockpit has all mod cons: radar, compass and pitch-and-roll indicators and an altimeter are all there.

Your fighter is highly manoeuvrable and can bank left or right, dive and climb. Engine power (shown on a thrust indicator) can be fine-tuned, and when three quarters of available power have been engaged, afterburners kick in, dramatically increasing thrust and fuel-consumption.

Speed is crucial to keeping the fighter airborne, because if you slow down too much the aircraft can stall.

Altitude has to be monitored, too: there is a ceiling of 60,000 feet above which your aircraft cannot go.

On encountering the enemy, you have a range of weaponry available. Your Ace fighter carries aerial cannon, heat-seeking and radar-directed missiles, air-to-ground and air-to-ship missiles. All have quite different capabilities.

Still, what the enemy can do is equally drastic. When the enemy fires its cannon you can only take evasive action, and you might end up scurrying back to the aircraft carrier for repairs.

Cascade's original *Ace* flight simulation earned 81% Overall in CRASH Issue 32.

BYM

"Yet more flight simulations . . . this one has more novelty, with face-to-face combat, but it's spoiled by the cramped, split screens, which don't leave much room for intricate graphics. Nevertheless, once you're engrossed in flying around the barren wastes the tactical part of the game gets progressively more addictive."
69%

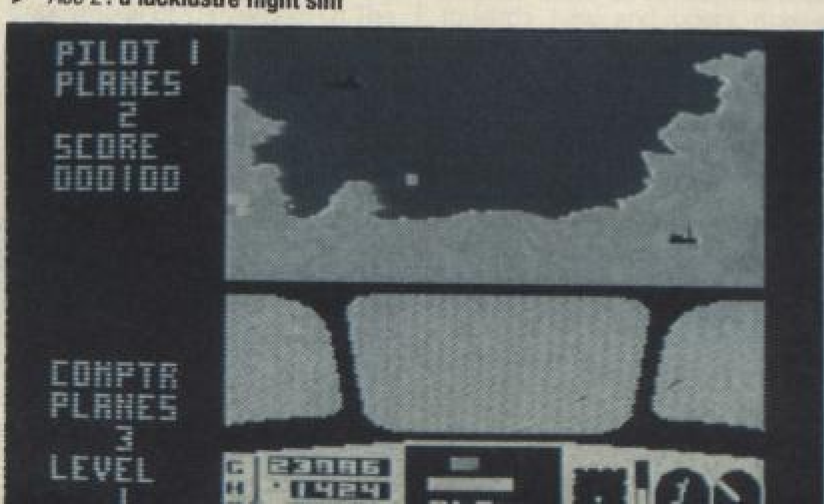
NICK

"I like a good flight simulation now and then, but there's no gameplay in Ace 2**. The graphics are OK and the presentation excellent, with a good loading screen and excellent packaging, but** Ace **is a cheap follow-up to a great original."**
55%

DAVE

"This is the perfect flight simulation, allowing the aircraft enormous manoeuvrability. In many respects Ace 2 **looks like Ocean's** Top Gun**, but it's in a higher class. However, the colour is sparse, as is the the sound, and the playing area is rather small – though it still permits the two-player option."**
78%

► *Ace 2*: **a lacklustre flight sim**



COMMENTS

Joysticks: Kempston, Sinclair
Graphics: split-screen display with unrealistic representation of movement
Sound: very simple spot effects
Options: two-player option
General rating: a poor imitation of Ocean's *Top Gun*

Presentation	78%
Graphics	50%
Playability	61%
Addictive qualities	62%
OVERALL	**62%**

C·O·M

► If you fail a single test, it's time for a physical penance – shown here in the Spectrum version and the original Konami coin-op. (If you can't tell the difference, do 200 chin-ups.)







► Separating the man from the boy



► A race against time, exhaustion – and the other player



Producer: **Ocean**
Retail price: **£7.95 cassette, £14.95 disk**
Authors: **Andrew Deakin and Mike Lamb, from a Konami coin-op**

B·A·T S·C·H·O·O·L

A CRASH Smash



The guys who get through the US Marines Corps's combat school eat *six* Shredded Wheat for breakfast. And if you can join them and beat the time limit for completing seven gruelling tests in Ocean's *Combat School* coin-op conversion, you'll be a tough guy too – and there's a top-secret antiterrorist mission waiting to be done.

Your training begins with an assault course: walls of different heights and an arm walk. A meter shows the muscular power you're generating, and if you can keep it up it's on to the next section, the first firing range.

Targets appear from the ground and remain in sight for just a few seconds – but at least 38 must be hit, blasted by moving a multidirectional cursor.

The next event is the 'iron man' race. Only a good running speed can see you successfully through rough country strewn with boulders, water hazards and bridges; then you swim across a fast-flowing river full of logs.

Now you're exhausted – but the second firing range appears, and the challenge is to hit 95 robot tanks as they appear before you. From there it's on to show your bicep supremacy in an arm-wrestling contest.

This man-to-man trial of muscles is different from all others at the school because even if you fail, you're allowed to carry on training. Normally the instructor's more ruthless – fail any other test and you're out.

And now your tingling arm must be brought under control, for accuracy is once more required on the third shooting range. As on the first, targets pop up for just a few seconds – but it's more complicated this time, because you have to *avoid* hitting red targets. Get one by accident, and a whole screen of targets (and potential points) is lost to you.

The final and hardest stage of *Combat School* puts you into unarmed combat with an instructor. You can throw punches and kicks, leap in to attack and leap away again, and if you hit your opponent often enough and quickly enough you are the victor. But of course the opposite also applies – and if you fail this ultimate challenge you cannot graduate.

For all that, there's some pity left in those Marine instructors. If you can't complete an event or amass enough points within its individual time limit, after the indignity of a few chin-ups you can return to the course.

And if you do extra well in an event, bonus points do wonders for your prospects of promotion when it's all over.

But it's never all over for a US Marine – if you manage to graduate from the school, all your newly-acquired skills are needed on a mission to rescue a hostage from an American embassy.

" Combat School – the coin-op, the game, the sweat, the joystick blisters! This is a faithful conversion of the arcade original as it's almost impossible to complete (perhaps a few POKEs could deal with that!). Some of the stages are so gruelling it would be easier to do the tests in real life than in the computer version! The graphics couldn't be better, and the vivid colour (completely clashless), characters and backgrounds are all excellent. On the 128K version, there's excellent sound and the added luxury of not having to reload after a few levels. Combat School **is brilliant on the 48K and the best 128K game around. "**
NICK **91%**

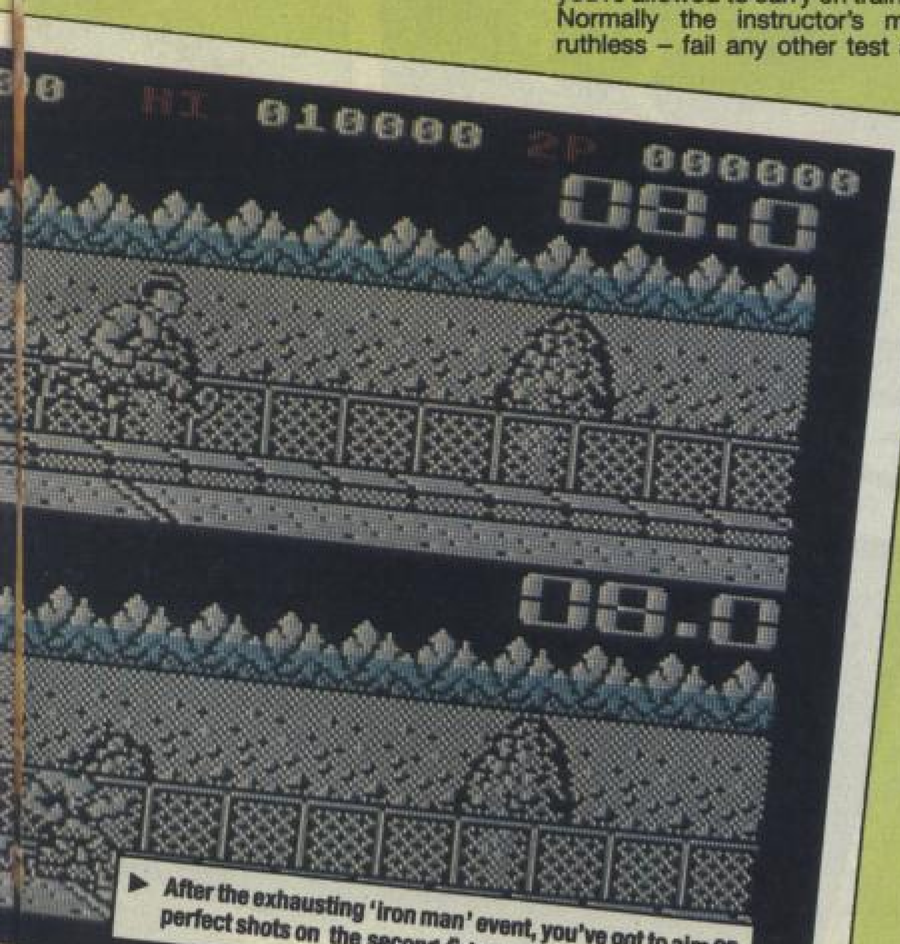
" There are very few games on the Spectrum that actually make you sweat while you're playing – Imagine's Hyper Sports **is one, and** Combat School **(from the same software conglomerate) the latest. If you've played the arcade game and thought it could never be done on the Spectrum, think again. This is the machine's most successful arcade conversion yet. The graphics are superb, and the 128K sound is more than just impressive; it's some of the best around, with tunes playing even while you're struggling in the events! Two-player mode makes the game very competitive, almost adding a new dimension, and indeed** Combat School **is the ideal Christmas present for weaklings and strong men alike. "**
PAUL **94%**

" This is one of the wickedest packages around and guaranteed to destroy your joystick. There's plenty of variety, from swimming rivers to shooting tanks, and every level's playable and very addictive – you'll be surprised how much effort it can take to move a sprite! Combat School **is one of the best games I've ever played. "**
DAVE **93%**

COMMENTS

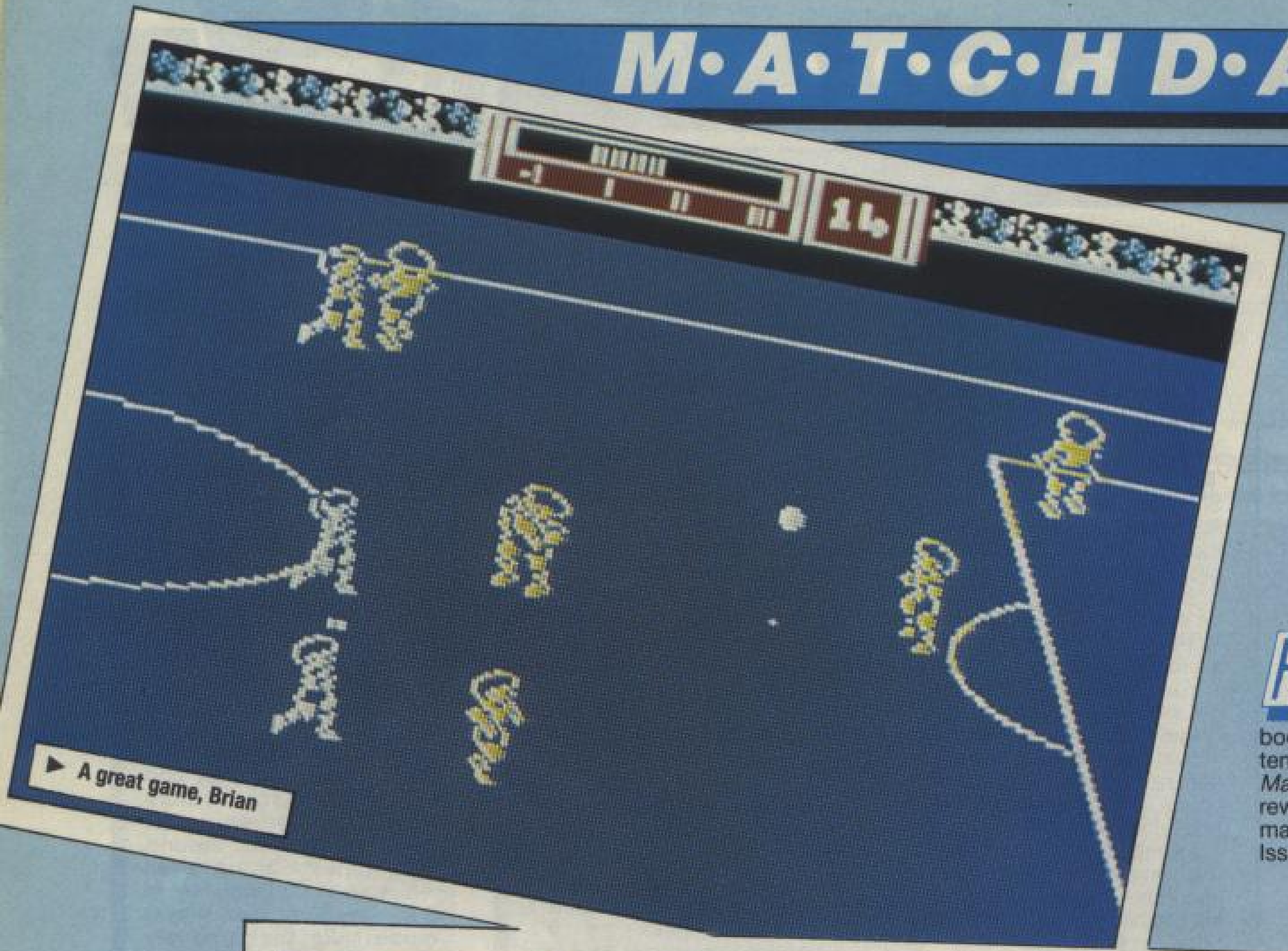
Joysticks: Cursor, Kempston, Sinclair
Graphics: excellent, detailed, no clash
Sound: stirring tunes
Options: two-player option; definable keys; demo of *Gryzor* – another Konami coin-op conversion imminent from Ocean – on 128K tape. But one minus point: multiload is necessary on the 48K Spectrum.
General rating: a hugely addictive challenge of speed, strength and coordination that looks and sounds good too

Presentation	91%
Graphics	94%
Playability	93%
Addictive qualities	92%
OVERALL	**93%**

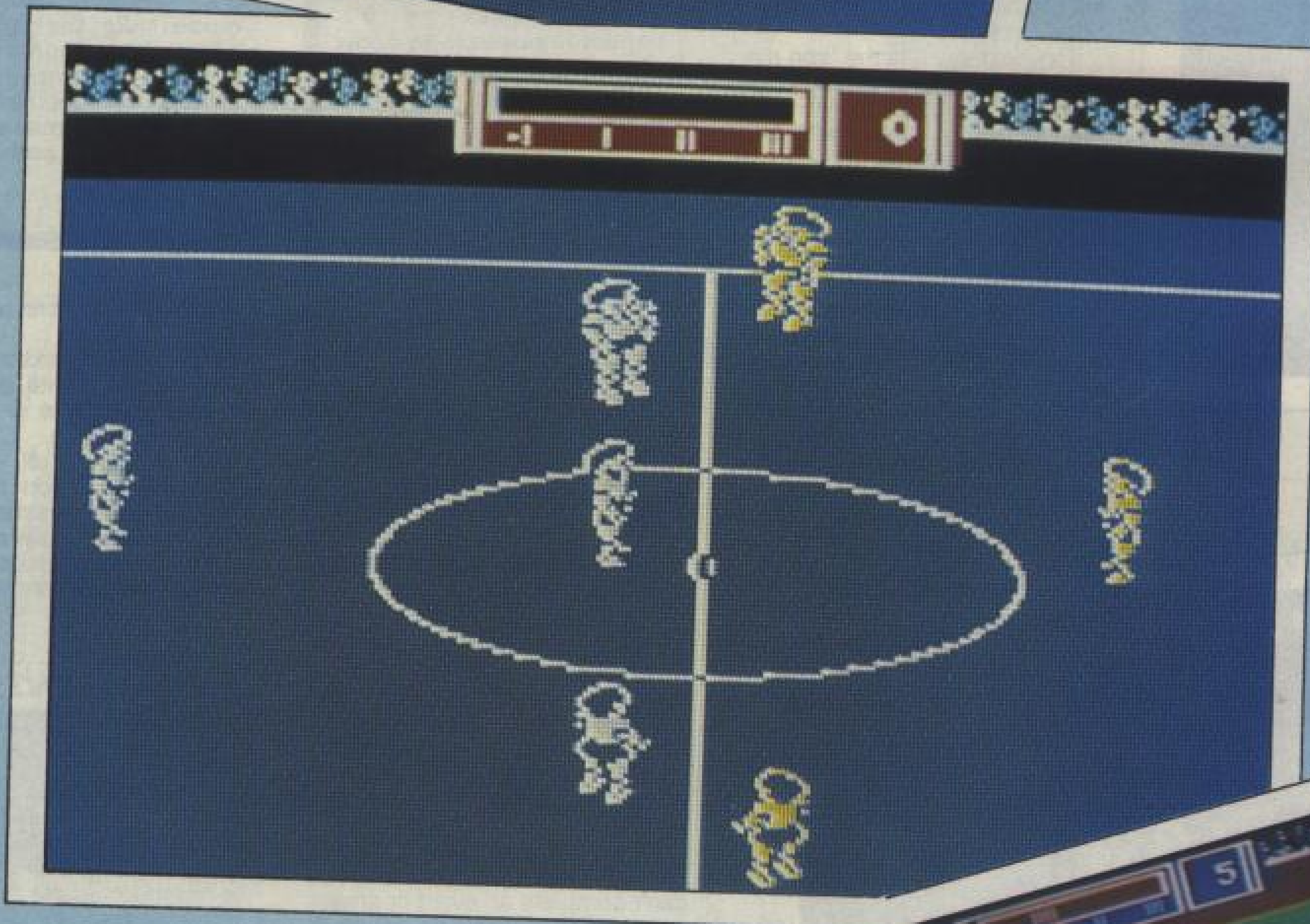


► After the exhausting 'iron man' event, you've got to aim 95 perfect shots on the second firing range

M·A·T·C·H D·A·Y II



A great game, Brian





Going for the goal

Football, as they say, Brian, is a great game', and now the jockstrap's on, the boots are laced, embrocation glistens on muscular thighs, and *Match Day II* – the long-expected reworking of programmer Jon Ritman's *Match Day* (86% Overall in Issue 13, famous as the one we

Producer: **Ocean**
Retail price: **£7.95**
Authors: **Jon Ritman and Bernie Drummond**

A CRASH Smash

didn't Smash!) –is about to begin. So choose your teams and prepare to experience the full range of human emotions from 'over the moon' to 'as sick as a parrot'.

Your team can take part in a cup competition, a league championship, or one-off competitions against others or the computer. The match time can be set to 5, 10 or 15 minutes per half, a skill level established and a choice made between attacking and defending tactics.

Each team has seven players, and a player gains possession of the ball when it hits him below the knee. (You can control two players at the same time if the ball is passed from one to the other.)

The power of each player's kick is controllable, and can be locked on for shots at the goal mouth so you can use maximum force in an attempt to score.

Bouncing balls can be trapped if you carefully judge the height of the ball from the size of its shadow; dribbling and lofting are also possible, the latter done by kicking the ball while running.

And to create greater complexity and realism on the field, the Diamond Deflection System has been incorporated: when the ball strikes a player, its rebound takes into account not only the angle of the struck player, but also the direction in which he is moving and that of the ball.

If you decide to participate in a competition, fixtures are automatically decided and your opponents' skill increased as progress is made. But a code allows the competition to be saved and returned to later – so if your team isn't doing well you can have words with the manager.

Programmer Jon Ritman and graphics man Bernie Drummond have also worked together on the Ocean Smashes *Batman* and *Head Over Heels* (Issues 28 and 39 respectively).

" Jon Ritman has excelled himself with this outstanding follow-on from Match Day; **he's obviously taken in all the constructive criticisms of the earlier game.** Match Day II **has every option you could ever think of, and loads more as well; the menus (all 17 of them!) are much easier and quicker to use than in** Match Day, **and the graphics have been improved. The back passes are a great addition – and very useful. Only the sound lets it down a little; otherwise** Match Day **is top of the league! (Sorry.) "**
PAUL **94%**

" For everyone who thinks kicking an inflated leather sphere around is fun, this will be THE game. Match Day II **is a huge improvement on the original – not only is there now a vast front end of options menus, there've been some good changes made to the gameplay. It's the best football game around. "**
MIKE **84%**

" Match Day II **has all the good features of the earlier** Match Day, **adds several more and comes up with the definitive football game. There's just about every option you could wish for – back kicks, corners, barging and two-player games are all available. The graphics are clear and well-animated, with nice little jumps when the player attempts to head a ball. And** Match Day II **is one of the most compelling games this year – the computer isn't easy to beat even on the simplest of levels, so there's plenty of gameplay, especially when you have two-player matches! "**
ROBIN **94%**

COMMENTS

Joysticks: Cursor, Fuller, Kempston, Sinclair
Graphics: functional 3-D
Sound: tune to open each match, and spot effects
Options: definable keys, two-player option, all the menus you can eat
General rating: *Match Day* is even better the second time round – there's more to do, and a skilled computer to beat

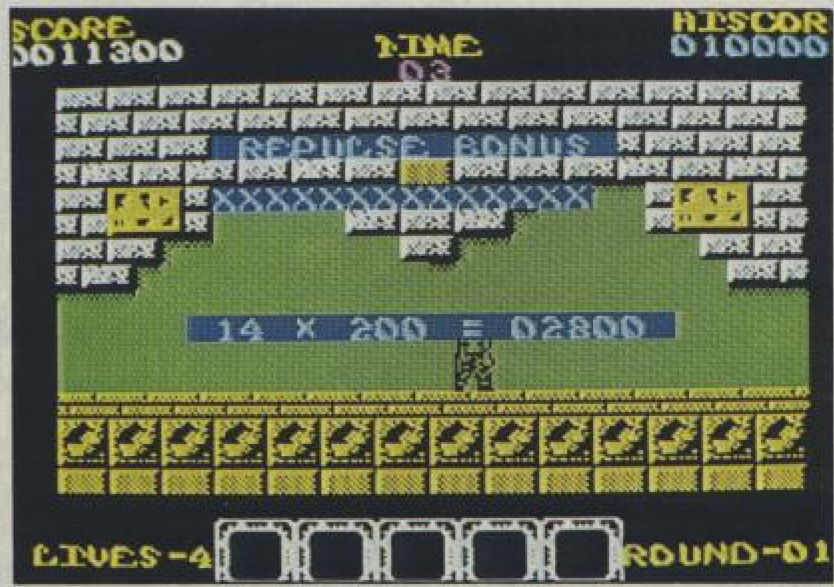
Presentation	96%
Graphics	84%
Playability	89%
Addictive qualities	91%
OVERALL	**91%**

Reviews

RYGAR

Producer: **US Gold**
Retail price: **£8.99**
Authors: **Probe Software, from a Tecmo coin-op**

Future time. The Earth's youth is a distant speck, BT has long been bankrupt and Cliff Richard has just retired.



► *Rygar*: **acceptable, if you don't know the coin-op**

Out of this mayhem has come Rygar, the legendary warrior. Strong and silent, he speaks but one language . . . combat. Those who cross his dangerous path regret it – or at least they would if they lived.

But there are still many who resent Rygar's rule and seek to destroy him with the deadly sweetness of their touch – scuttling aardvarks, large-headed snerds, hideous harridans and grunting Goths. These are the dangers the warrior meets as he runs, ducks and leaps his way through the strange landscapes of the far future.

Rygar fights with the power of thunderballs, unleashed upon attackers. But even his fighting skills cannot get the better of a treacherous world, and gaping chasms of incredible depth and darkness await the hero's final fall.

As the eternal struggle rages between life and death, Rygar grows in power by gathering the icons that are revealed when he blasts parts of the scenery. But as the heroic Rygar travels further on his adventurous trail, he encounters ever more weird and deadly forms of futuristic life which *(that's enough purple prose - Man Ed)*.

Probe Software's last release before *Rygar* was *Trantor – The Last Stormtrooper* (68% overall in Issue 46), for the GO! label run by US Gold. *Trantor*'s graphics were highly praised, but the CRASH reviewers felt it, like *Rygar*, was too easy.

MIKE

" You can tell just by looking at Rygar **that it's a coin-op conversion – it actually looks like it wasn't written to run on a Spectrum. And that's exactly how it plays! The graphics are dull and uninterestingly coloured, the first level is far too easy and the others offer no stimulation. "**
45%

PAUL

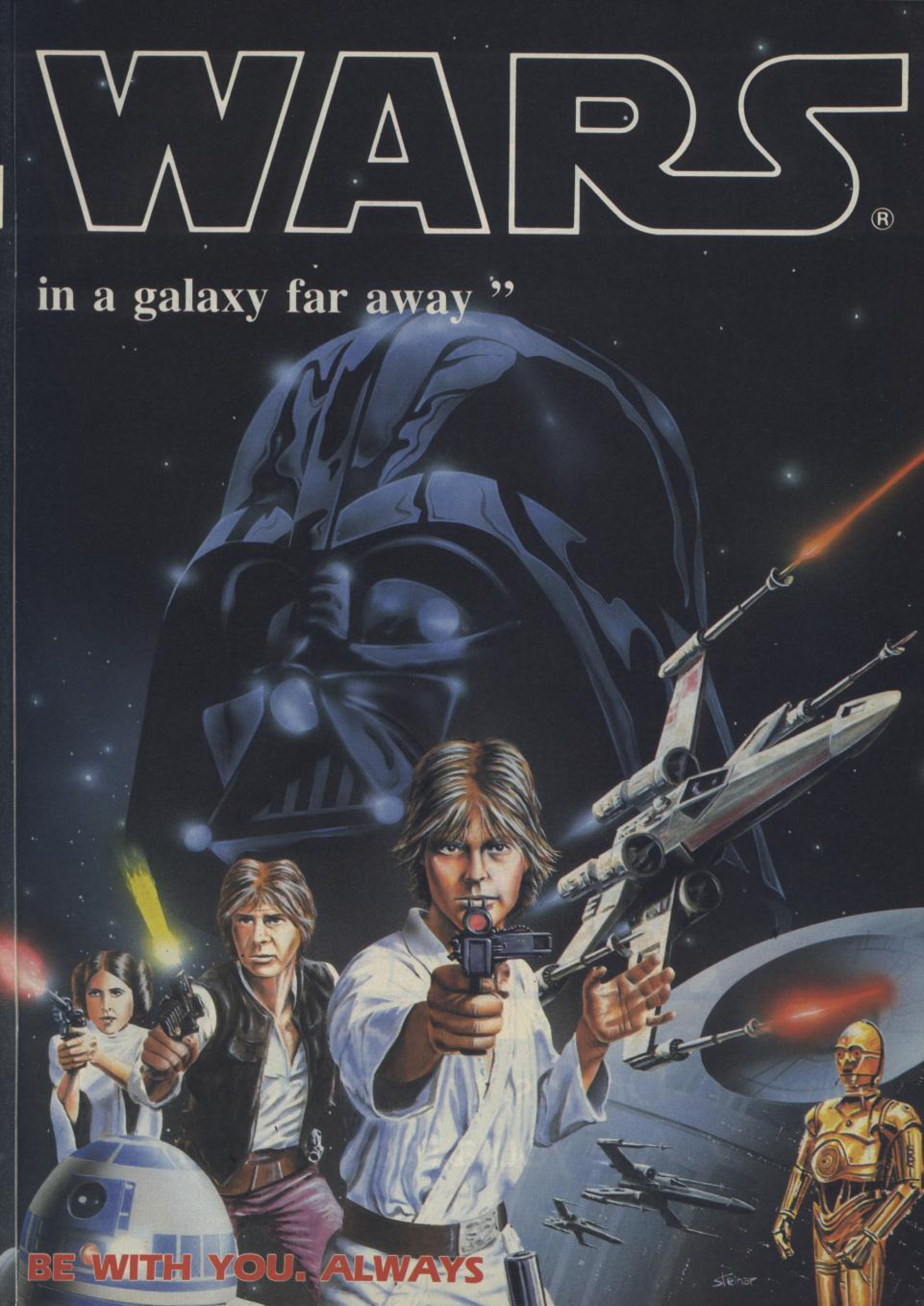
" Not being much of an arcade player – stuck in sleepy Ludlow – I'm usually disappointed by arcade conversions after all the hype they get. But the main problem, graphics, has been overcome well in Rygar. **The main character is a bit small, but the colourful parallax scrolling adds depth to the play area, making it a joy to play. And though the first three levels are so easy they're unnecessary, subsequent levels are harder and create a very addictive game.** Rygar **is one of US Gold's better arcade conversions. "**
70%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: simple but not ugly
Sound: spot effects
Options: definable keys
General rating: acceptably playable, though early levels are too easy; the reviewers' major criticism is that *Rygar* falls further short of its original than most coin-op conversions

Presentation	69%
Graphics	53%
Playability	62%
Addictive qualities	57%
OVERALL	**58%**


STAR
" A long time ago....
Spectrum
CBM 64
Atari ST
Spectrum
Atari ST
At last! The most famous coin-op Arcade Game and one of the most successful films of our era come together in this Domark publication.
Faithful to the original, the home computer version of STAR WARS® will win first place in your games collection, and be the one you go back to time after time.
Atari ST.
CBM 64/128K
Spectrum 48/128K
Amstrad CPC
BBC 'B' MASTER
+ Electron
PUBLISHED BY
DOMARK
VEKTOR
® & © 1978 Lucasfilm Ltd & Atari Games
All rights reserved. Used under Authorisation.
DOMARK 22 Hartfield Rd, London, SW19 3TA.
ATARI
GAMES
MAY THE FORCE


WARS®
in a galaxy far away"
BE WITH YOU. ALWAYS


ELECTRIC DREAMS
SOFTWARE
NIHILIST
Omega–Droids, they're powerful & deadly. Are you a match for them?
ZX Spectrum 48K/128K/+ (£7.99)
Mail Order: Activision (UK) Ltd. Units 3 & 4 Lloyds Close
Finedon Road Industrial Estate Wellingborough Northampton NN8 4SR
Tel: (0933) 76768 © 1987 Electric Dreams

LLOYD MANGRAM'S FORUM



Have no fear,
Lloyd Mangram's here
Full of advice
And Christmas cheer . . .

Talking of which, it will be nice to have a few days off, without the thought of having to get the old bicycle out. Mind you, my form of five-minute relaxation in working hours recently has been a quick Atari ST bash on Audiogenic's Impact **– the best** Breakout **clone of them all (but not on the Spectrum YET, alas).**

As it's Christmas and a time of goodwill (rather than for the obvious reason all you cynics out there will think of when you've read the letter), I will paraphrase, if I may, the words of someone famous who once said that though the Lord likes all people, he rejoices most in a repentant sinner . . . and give you this month's letter which earns its sender £30 worth of software.

A PRODIGAL WRITES

Dear Lloyd

I was an extremely contented subscriber for two years (Issues 16-42) and when it came to 'recharging my mystical number' I'm afraid that . . . well . . . I didn't. For this, I blamed myself in the knowledge that it was pure laziness that I couldn't be bothered to post the letter; then I thought again . . .

Now I'm not a man that expects much out of life, but frankly I felt that the software industry was going a bit stale. Not much new or original. Nothing that took my fancy. Inevitably I felt that CRASH was getting a bit stale around the edges too. In the Forum, for example, month after month you got the same old boring letters slagging off artwork, production techniques, et cetera, et cetera.

It was depressing.

For those reasons I didn't feel guilty about letting my mystical number die, life was happier without it. However, last month I decided to dig deep into my pockets and produce a pound coin for a copy because I was missing you lot a bit.

'Hang on, what's this? It's £1.25 now! Shock, horror, the country is going to the dogs etc.'

Anyway, digging deeper into my pocket I found myself with an extra 25p so I purchased a copy . . .

Having read it, I feel that to everyone at CRASH congratulations are in order. You've really pulled yourselves together!

A classified section, an organised video-reviewing section, someone new at Playing Tips (no offence Lloyd!), 3-D bits etc etc.

'Oh,' I groaned, 'what have I been missing?' As well as CRASH improving, I felt that there was a significant improvement in the quality of software (though it's not true to say that the barrel is free of all the rotten apples), whereas before I felt that the industry had reached a metaphoric plateau of achievement.

It may take a month or so to scrounge the money for the subscription fee but prepare to welcome me back with open arms: I'm coming home.

Don Elliot, Beaworthy, NW Devon

I can't promise a fatted calf (not in these days of cholesterol and health-consciousness anyway), but I'm sure you're welcome back (and anyway, why should I care if someone has once again nicked my Playing Tips, I've got a big heart). Talking of hire videos . . . with reference to the recent debate about whether or not CRASH should include reviews, I've just been shown some independent market research carried out on the streets of somewheresville, which asked people how often they hired video tapes. Out of some 15 'youth' titles (going to readers aged 12-20), CRASH came out with one of the highest figures. So you ARE interested in seeing up-to-date video reviews! Aren't you?
LM

A MATTER OF RESEARCH

Dear Lloyd

Just a few quick points. I am very pleased to see you are bringing back a score page. To me, this page used to be very interesting because it gave me a good idea of how good readers were at playing software (I sent my great achievements in a couple of times but they obviously couldn't match the successful readers). I hope Robin Candy's Scores turns out a success.

In Issue 46 I noticed the price had gone up to £1.25 – or did us readers pay 25p extra for some 3-D glasses? When I first bought CRASH in March 1985 (Issue 14) I paid 85p, which I thought was a reasonable price for a computer magazine. Since then the price has risen by 40p, half the price I paid for Issue 14). Us readers also paid money for the CRASH Sampler, which was said by you that it was free. Come on Lloyd, let's see these prices dropped.

Recently I wrote to several software houses asking for information on their products and a couple of posters. They returned me the following results:

- Activision – price list
- Advance – eight large posters and price list
- Alligata – one poster and price list
- CCS – one large poster and price list
- Domark – price list and map of *Doomdark's Revenge*
- Durell – two posters and price list
- Electric Dreams – one poster and price list
- Martech – three posters and price list
- Mirrorsoft – three posters and price list
- Quicksilva/Argus – price list
- Rainbird – two posters, price list and £3.00 voucher
- Ultimate – two posters and price list
- US Gold – no reply
- Virgin – price list

Good research eh Lloyd?

To finish off I've included my Top Ten chart for Speccy 48K games:

1. *Milk Race*
2. *Turbo Esprit*
3. *Zynaps*
4. *Grand Prix Simulator*
5. *Uridium*
6. *Glider Rider*
7. *Ping Pong*
8. *Starquake*
9. *Agent X*
10. *Cobra*

Graham Easton, Lincoln

Good research eh? What does it prove except that US Gold gets more letters than Advance? (Though I'm sure Rainbird will be getting the most now!) Also, I can't recall anyone saying the CRASH Sampler was FREE, the word used was EXTRA; and if you had read the Next Month panel in the previous CRASH, you would have seen that we carefully made the point that the following issue would cost 50p more than usual BECAUSE of the Sampler – it's all a matter of proper research, Graham. The price has risen by 40p, yes, but you're talking about a gap of two-and-a-half years! And last issue – 47 – had 148 pages against Issue 14's 132; nearly every screenshot is in colour now; and there is a full-time editorial staff of six (counting myself and an editorial assistant), double that of Issue 14, because the writing today has more research and consideration behind it. That, besides the increasing costs of paper, printing, administration and all the little overheads like light bulbs, is why the price has had to rise.
LM

WALLET VOTING V CROUCHERITIS

Dear Lloyd

Having been a rubber-keyed Spectrum-owner since August 1984, and a CRASH reader ever since, I felt it was about time I put my £1.25's worth into the aeonian software debate.

My first point concerns the notion of innovation. Ever since Mel Croucher opened this ugly can of worms, the argument has been along the lines of 'the big software houses release nothing than coin-ops, rehashed ideas and licence deals with no game in them at all'.

Without wanting to reiterate anything that Mr Croucher said in Issue 27, or what was subsequently written in the CRASH Forum, it is important to note that it is not the software houses nor the programmers who are to blame; it is the software-buying public, who vote with their wallets. The much-maligned companies are only producing



what there is a demand for – and that does seem to be endless coin-op conversions etc.

In the Hotline Top 20 in the November issue, six games are conversions, and half the games are shoot-'em-ups in one form or other. However, that is not to say that the same old formula is a licence to print money, but I shall come onto that in a moment.

Fortunately, innovation is not necessarily synonymous with originality. The standard of current programmers and programming is still increasing at a steady rate, and hence new innovations in programming techniques are continually being developed. This is where the main problem of innovation seems to occur: a company spends a year developing a new game system for one single piece of software, but the game flops in the shops. And why is this? A disease I have labelled Croucheritis: the company has spent so much time on the implementation of an idea or technique that it forgot to put a game in the package as well.

In the long run, stunning graphics or digitised sound or whatever is only the icing on the cake; it is the playability that really counts. No matter what the game is, no matter how astounding the programming may be, no matter how original the idea is, if the game suffers in any way from its playability, it is of no use to the public.

Poor response to controls, doubtful collision-detection, painfully slow scrolling or whatever will mean the eventual downfall of a game, even if it has the most impressive window-dressing ever seen. The bad news is that it is this window-dressing that persuades the casual purchaser to part with his hard-earned pennies. He sees the game running in the shop, perhaps he has seen it previewed in a magazine and is superficially impressed. One rainy afternoon later, all he has for his cash is six minutes of noisy code and a cassette that is useless even as a blank.

This is where magazines like CRASH become so important: they can get beneath the giftwrapping and find the actual game inside. These findings can then be conveyed to the readership, and they then have someone else's opinion, other than the publisher's or programmers's as to the game's merits. Unfortunately, I feel CRASH has not been doing its duty in this department. I am not talking about previews, even though these are often misleading in that they make some quite average games seem exciting. But this is something that is inherent in the very nature of a preview; there'd be no point in showing us what is to come if it is nothing but dross and it has always been clear, in CRASH if not in certain others, that you have not seen a complete game, only a demo or some screenshots. What I am going on about is the reviews.

Obviously, a magazine is in a continual state of flux, forever trying to improve its content and design to woo more readers. Most of the changes within CRASH have been cosmetic as opposed to ideological and have improved the magazine over its four-year life. However, CRASH must not forget why it is there; it is essentially a software-review magazine. On this point I have to agree with Ian Kerr (Issue 46 Forum) on criticising the comment box at the end of the review. In fact, I have noticed a general drop in the standard of reviews over the last year.

Reviews have (with certain exceptions) been far shorter in an attempt to cram more games in. This is fine as far as the description of the game part goes, as we can read all that on the cassette inlay in our local store, but it is not so satisfactory when appertaining to the player's criticism, which in some cases is brief to the point of obscurity. It no longer tells us enough for us to judge for ourselves without actually buying the game – when it becomes too late. One example in the November issue was on page 28 in the *Action Force* review where Paul remarks ' . . . though the idea is simple the awkward control method makes its appeal short-lived . . . '.

What 'awkward' control method? Since the keyboard-play and control-keys comments are no longer part of the review there is nowhere to look to find out. What I am trying to say is that the reviews should become more detailed as games become more complex, rather than less so. If space is the key factor, then it seems logical to keep the reviews short, but have a much larger and all-encompassing comments box at the end of the review, or a system of notes rather than solid editorial.

All this said, I still find that the reviews in CRASH are the most reliable by far, and an important source of reference before buying any new game.

I'd like to finish on a lighter (if somewhat cynical) note. As we are continually informed by the media, Christmas is once again around the corner and with it come the highly prestigious CRASH Readers' Awards. I'd like to propose a new category – the most overrated game of the year. This would differ from the worst game of the year in that any game can be bad, but it takes something to convince us that it is great, and only now in retrospect do we wonder why we ever played it, let alone bought it.

Past winners could have included *Jet Set Willy* – for being programmed in such a way that the game was impossible to finish without cheating due to the Attic Bug and an invisible object that couldn't be reached. *Sabrewulf* – for being nothing but a reworking of *Atic Atac* but with trees. *Wizard's Lair* – for being a slightly more complex conglomeration of *Atic Atac* and *Sabrewulf*. *Knight Lore* – yes, the graphics were amazing but it's a shame Ultimate forgot to put in a game. *Sherlock* – which opened up new frontiers in interactive boredom.

No doubt I'll be burned as a heretic for taking the names of some of the industry's sacred cows in vain but such an award, as all awards, can only be made from purely subjective opinions.

Keep up with the good work, Lloyd.

Anthony Ruben, Beckenham, Kent

Barnaby tells me your suggestion for a new Readers' Award is used in this issue, on page 157.

A rubber-keyed Spectrum-owner? The imagination boggles! Seriously, is it really necessary to know WHAT the awkward control method is? Surely knowing that a trustworthy reviewer considers the control method awkward is enough. You don't have to know why it's awkward. And after all, if you haven't bought it and played it you'll never really understand why the control method is awkward anyway!

Similarly, knowing that (in some hypothetical game) it's impossible to kick left on the third screen when the dragon is guarding the key seems unimportant; it's just as informative, surely, to say that parts of the game are too difficult.

And why are they so short? Well, you might have noticed that in the last few issues more details on how the game plays have been going in the long descriptive introduction (where minor aspects of scenario are now omitted) rather than in the criticisms; and sometimes there's just not much to say about a game other than a quick summary of graphics and gameplay! It would, of course, be possible to go to absurd lengths, drop all features and regular columns and give each review a few pages, delving into the minutiae of every sprite and scroll. Should we do this? What do other readers think? What does the next letter think?

LM

NO COMMENT

Dear Lloyd

I am writing about Ian Kerr's letter in CRASH Issue 46.

I have been getting CRASH since Issue 2 and I agree with Ian completely that the comments box is getting too small.

I would prefer it if you kept the comments on keyboard control and skill levels, too – I like to know how many keys the game has.



I used to decide to buy a game just by reading the CRASH review but now I have to go down the city centre just to look at the inlay card, to see whether it has got enough screens and to make sure there aren't too many keys etc.

I hope that enough people write in to make you change it back to CRASH's old standard.

Gary Harris, Headington, Oxford

You obviously have this thing about keys, Gary! But you should bear in mind that if there are – by common consensus – too many



keys, or a spectacular (or disappointing) number of screens, the reviewers and comments box can, and do, still mention it. The point of reducing the comments box wasn't to rule out mentioning some aspects of a game – just to avoid being tied to a routine of listing control keys, screens etc when they were quite irrelevant to the value and interest of the game. And the function of the comments box and percentages is to summarise, not supplement or justify, the criticisms; which was the point Ian Kerr missed.
LM



CONFUSED . . . ?

Dear Lloyd
As a trusty reader of your wonderful magazine (slurp slurp, lick lick) I am writing to you, my agony uncle, for some helpful advice, which I am sure you can give. I wouldn't mind paying £2.25 for the magazine as long as you're still there (I hope flattery gets me everywhere).

I have recently sold my faithful Speccy (rubber-key version) so that I can purchase a (hopefully) better computer. 'What could be simpler?' I hear you cry! Well, first of all I thought about buying a Spectrum +2, then an Atari; I've even contemplated rebuying my old Speccy. I have nightmares where all these computers are crying out to be bought. Every time I see a computer I think of buying it. As a last resort I am turning to you (no disrespect I hope).

The computer I want should be between £200 and £300, and I mainly use computers for games, but I like to do the odd spot of programming.

By the way, don't let your judgment be swayed by whether I'll still buy CRASH after I've got my new computer, because whatever computer I have I'll always buy CRASH (not really). So please help me solve my dilemma.
Jonathan Khan, Broxbourne, Herts

You have an easy life of it, dear boy (said he putting on his agonised-uncle voice). Try growing up and becoming a businessman who needs a new computer AND THEN SEE what an impossible choice there is! No, you're enjoying the best days of your life at the moment. Sounds like you need a +2 and some change left over; because there wouldn't be much from the purchase of an Atari, not with all the bits you discover you really need. (Back to Lloyd voice . . .).
LM

THREE-DEE

Dear Lloyd
When I bought the November issue of CRASH I found these strange glasses in it. I tried them out on the special pictures and wow, brilliant, then a thought struck me (out of the blue like): why can't the software houses use the same technique?

Think of games like *Starglider* with this 3-D style. It would bring a totally new perspective to the graphics. The graphics would almost come out of the screen or go back to give depth. This may bring some problems like collision-detection but these could be overcome.

On a different note, here is my Top Five for 48K music:

1. *Agent X*
2. *Chronos*
3. *Ping Pong*
4. *Top Gun*
5. *Short Circuit*

Stephen Newell, Lordswood, Southampton

It has already been tried, years ago. Postern released a game called Three-Deep Space *and it was a technical disaster (the game wasn't too hot either): the glasses were uncomfortable to wear and caused eyestrain, and the spaceships seemed to be repeated as though you had just drunk too much alcohol. However, Mastertronic were showing a 3-D Sega game with glasses on their* ***PCW*** *Show stand, and I'm told that was quite effective. Otherwise, I should stick to Freescape – it's the new dimension!*
LM

I don't often get the chance to comment, but having seen it, I feel I must disagree with Mike Dunn's obsession with the video of Buckaroo Banzai etc etc. **While the comic-strip element is cleverly interwoven, the polyglot imagery and indefinite plotting shows it to be the ravings of a callow director who appears to have purchased prefabricated slabs of ideas and bunged them all in to appeal to confused trendies; I wonder why they don't let me review videos?.**

If you disagree with me (that doesn't include you, Skippy) you'll no doubt write in the New Year to LLOYD MANGRAM, CRASH FORUM, ***PO Box 10, Ludlow, Shropshire SY8 1DB*** **and tell me . . .**

GOING TO BED WITH CRASH

CRASH is a rare beast among magazines – everything short of the printing is done by a small team based in Ludlow, Shropshire. Here's a short tour of the process, from writing to the final details of design.

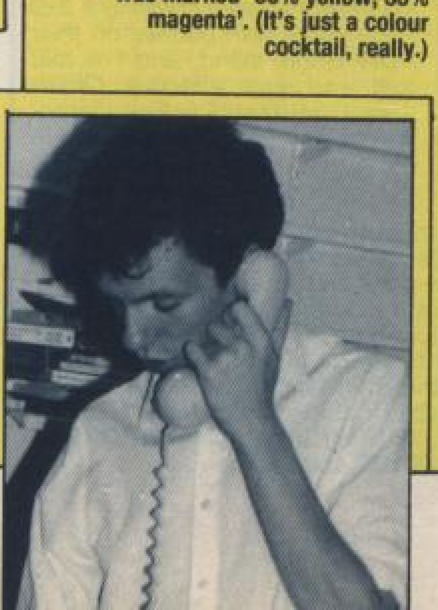


► To 300,000 readers, CRASH's public face is its writers – and none is more written-to than Playing Tips Editor Nick Roberts. Spending hours at the Towers after school every day, Nick tests all the tips and POKEs that arrive (well, *nearly* all . . .) and files them for future use.

Choosing each month's maps is a task too – there's never enough space, and that's the perennial complaint of writers and editors (except when the deadline is really close and they start complaining there's too *much* space to fill).

Meanwhile, other writers at the Ludlow headquarters are working on reviews and features, while out-of-house columnists like Philippa Irving and Simon N Goodwin slave away over hot Spectrums in their own corners of the country, phoning in occasionally to discuss what they're writing.

And as the games come in for review, photographers Cameron Pound and Michael Parkinson hurry to get the screenshots taken – always shooting as many as possible in case the game's an unexpected Smash!



► The writers may be the magazine's public face, but between the writers and the printed words there's a series of editors. Usually a finished article goes first to Subeditor David Peters, who corrects any mistakes, double-checks with the writer if something doesn't make sense, and often has to cut the piece to fit the allocated space.

Then the polished product comes to Managing Editor Barnaby Page (pictured), for a final read-through before it goes on an Amstrad disk and down the road to Tortoise Shell Press, a local printing company which typesets all of CRASH, ZZAP! 64 and THE GAMES MACHINE.

Besides choosing pictures, writing sarcastic captions and hurrying everyone else, Barnaby also puts typesetting codes in the article so it comes out in the correct size and typeface – blame him for the occasional mi *stakes* Lik Ωthis.



► Copy (the journalist's and ad man's jargon for written material) comes back from the typesetter on bromide paper in long strips of text. It's photocopied so the editors can check for any mistakes – you always miss something on the screen, somehow – and sent up to the Art Department where designers Markie Kendrick (pictured) and Wayne Allen make it look like a magazine.

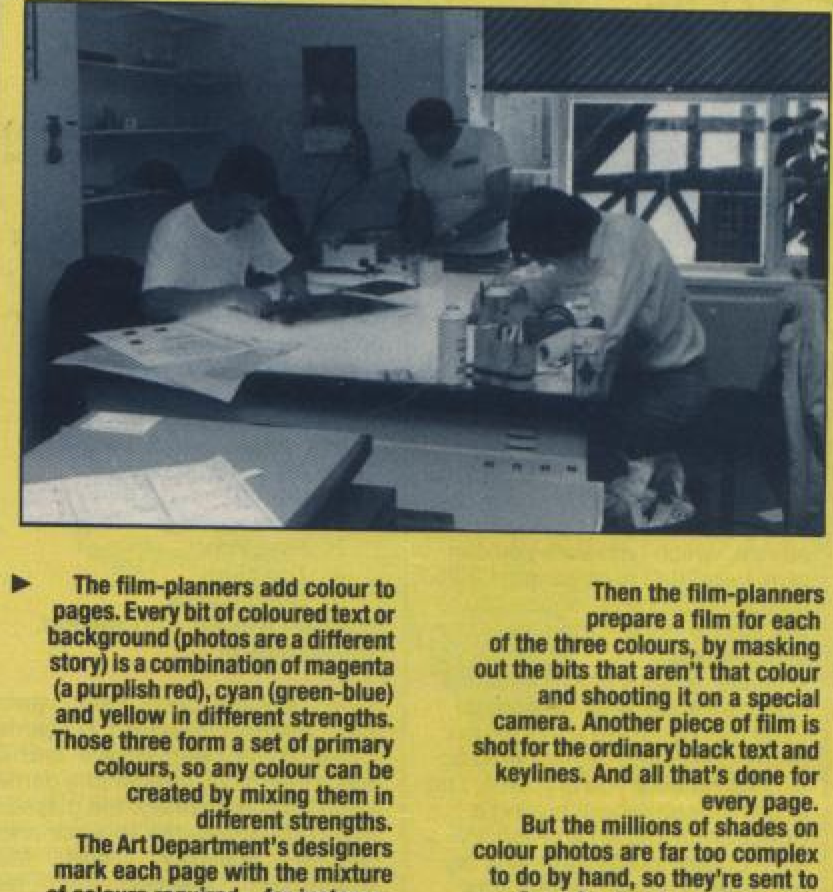
They stick the strips of text down on boards the size and shape of a CRASH page, leaving spaces for pictures, blowing up (enlarging) or reducing (shrinking) headlines on a process camera, and remembering all the fiddly bits like keylines (the lines that separate parts of the page) and page numbers.

Black-and-white pictures are made into photomechanical tints (PMTs) on the process camera – because mono photos are made up of every shade from black to white, but a printing press can only handle solid black and solid white.

A PMT is made up entirely of minuscule black dots and white dots, so it can be used for printing, but it simulates shading by subtly increasing the concentration of black dots as an area grows darker. (If you look at any of the pictures on this page through a powerful magnifying glass you'll see exactly how it works.)

When all that's done the patches arrive – single lines or paragraphs of text typeset again with mistakes corrected. They have to be stuck down in the right place, and sometimes it's a race against time to get the corrections in.

Finally, the page is ready for colour mark-up . . . and by now someone in film-planning is probably breathing down the Art Department's neck.



► The film-planners add colour to pages. Every bit of coloured text or background (photos are a different story) is a combination of magenta (a purplish red), cyan (green-blue) and yellow in different strengths. Those three form a set of primary colours, so any colour can be created by mixing them in different strengths.

The Art Department's designers mark each page with the mixture of colours required – for instance, the Forum page on the back of this was marked '50% yellow, 30% magenta'. (It's just a colour cocktail, really.)

Then the film-planners prepare a film for each of the three colours, by masking out the bits that aren't that colour and shooting it on a special camera. Another piece of film is shot for the ordinary black text and keylines. And all that's done for every page.

But the millions of shades on colour photos are far too complex to do by hand, so they're sent to Scan Studios in north London where a laser-scanning machine does the same job, producing those four films (called separations) for each picture. The separations come back to Ludlow where they're slotted into the page's film.

When every page has been shot to film, the issue 'goes to bed' – work's finished for the Ludlow team (except the Production Controller, standing by to deal with any last-minute printing problems – and the accountants waiting for the money to flood in!) We send those films to Carlisle Web Offset, they run off 130,000 copies and . . . Here it is.

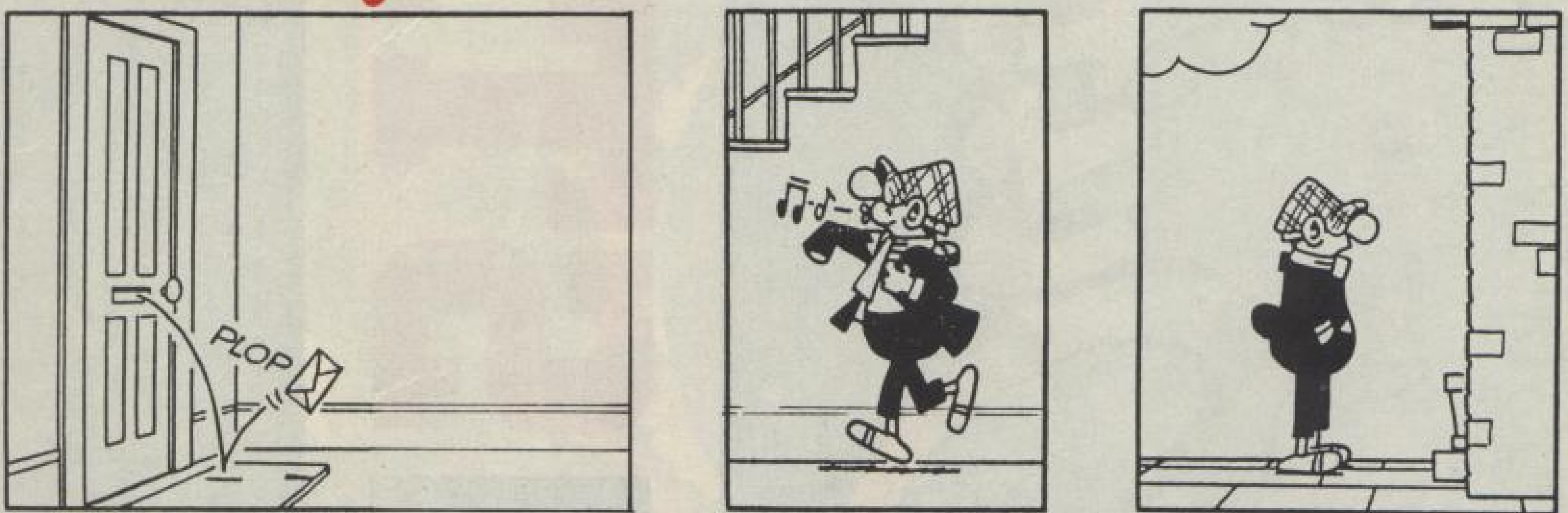
Late one evening...



...even later



...next day...



...success



ANDY CAPP

Out for Christmas on



Spectrum, Commodore, Amstrad

From good software shops everywhere

Mirrorsoft Limited
Athene House, 66/73 Shoe Lane, London EC4P 4AB
Telephone: 01 377 4645 Fax: 01-353 0565
Telex: 9312100112 TD G

Cartoons by Reg Smythe


You're cool, the engine's hot, the girl's gorgeous, a tank full of gas and an open road.... the rest is up to you..!
Out Run™
START
JPQ
Screenshot from Amstrad version.
Screenshot from CBM 64/128 version.
STAGE 3
Screenshot from Spectrum version.
Screenshot from Atari ST version.
STAGE 4


The ultimate experience in motor sports simulation, the absolute challenge to nerve and reflexes. Feel the wind in your hair and the pull of the G-force as you power your way along the highways and byeways, a girl by your side, and open country before you. Experience the exhilaration and excitement of driving a high performance sports car in this teasing time trial where your co-ordination and nerve will be tested to unbelievable limits. Out Run the coin op starred as an arcade sensation. Out Run the computer simulation mirrors this exciting all action spectacle.
CBM 64/128
CASSETTE £9.99 DISK £11.99
SPECTRUM
CASSETTE £8.99
AMSTRAD
CASSETTE £9.99 DISK £14.99
ATARI ST
DISK £19.99*
INCLUDES ORIGINAL 'Sound Track' FROM COIN OP VERSION
The machine becomes a home computer reality on December 10th.*
*Atari ST version will be available later in December.
SEGA®
U.S. GOLD® All American Software
U.S. Gold Ltd., Units 2/3 Holford Way, Holford, Birmingham B6 7AX. Tel: 021 356 3388.

A SALLY DOWN THE ALLEY

JULIAN RIGNALL and DANIEL GILBERT review the New Year's arcade action – as seen at the Associated Leisure Preview '88 trade show

SUPER SELECT SYSTEM

Arcadia

Arcadia, Mastertronic's arcade subsidiary company, has just released the *Super Select System*, a multiplay arcade machine based on its Amiga board system. The system comes in two formats: *Sports Simulation* and *Arcade Action*, and each has five different games.

SPORTS SIMULATION

■ Like the *Arcade Action* package, *Sports Simulation* offers a wide variety of games, most of which have been converted from home computers.

One of the most notable conversions is *Arcade Leaderboard*, a slightly tweaked version of the classic US Gold golfing game (80% Overall in Issue 39) which retains all the original's playability. You play the course against a time limit, and trees, bunkers, rivers and lakes make the going extremely tough. Extra features include sampled voices, an animated instruction screen and a map of the course. It's certainly an unusual and very entertaining arcade game – go for a round.

The highly successful budget darts game, *180*, has been given the arcade treatment and renamed *World Darts* (Mastertronic's Spectrum version earned 72% in Issue 35). In gameplay it's virtually identical to the computer game, and the player challenges a series of increasingly adept computer opponents at a match of 501. The graphics and sound are both superb, and the gameplay has a lovely feel. *World Darts* isn't the sort of game you'd expect to find in an arcade, but it's surprisingly addictive.

SportTime Bowling, however, is a very weak bowling simulation based on the dire *Strike* budget game (40% from M.A.D. in Issue 41). It doesn't play well, the graphics and sound are poor and it hardly captures the thrills of bowling. Not one to break open a piggy bank for . . .

Offering more playability but also suffering from weak graphics is *SportTime Table Hockey*, a simulation of the one-on-one air-hockey games often found in seaside arcades. The fast action is enjoyable at first, but it doesn't take long to lose its appeal.

Pool is a difficult game to convert to a video format, but Arcadia has managed to capture the game's feel and spirit with *Pool* and its realistic ball movements. *Pool* is definitely one of the best games of its type, and should be checked out.

Arcadia is also planning *Basketball*, *Football* and *Tennis* simulations specially for the *Super Select System* – we'll keep you posted.



ARCADE ACTION

■ The *Arcade Action* setup offers five games, ranging from a traditional beat-'em-up to an unusual concept of sport in the future.

Ninja Mission is a conversion of the Commodore beat-'em-up/arcade adventure. The player takes control of a ninja hero and enters the evil Akuma's palace to retrieve seven stolen jade idols, battling gangs of savage guards.

The graphics are excellent, with lovely character-animation, and some neat backdrops. It shouldn't take beat-'em-up experts too long to complete the mission, but *Ninja Mission* is highly enjoyable nonetheless.

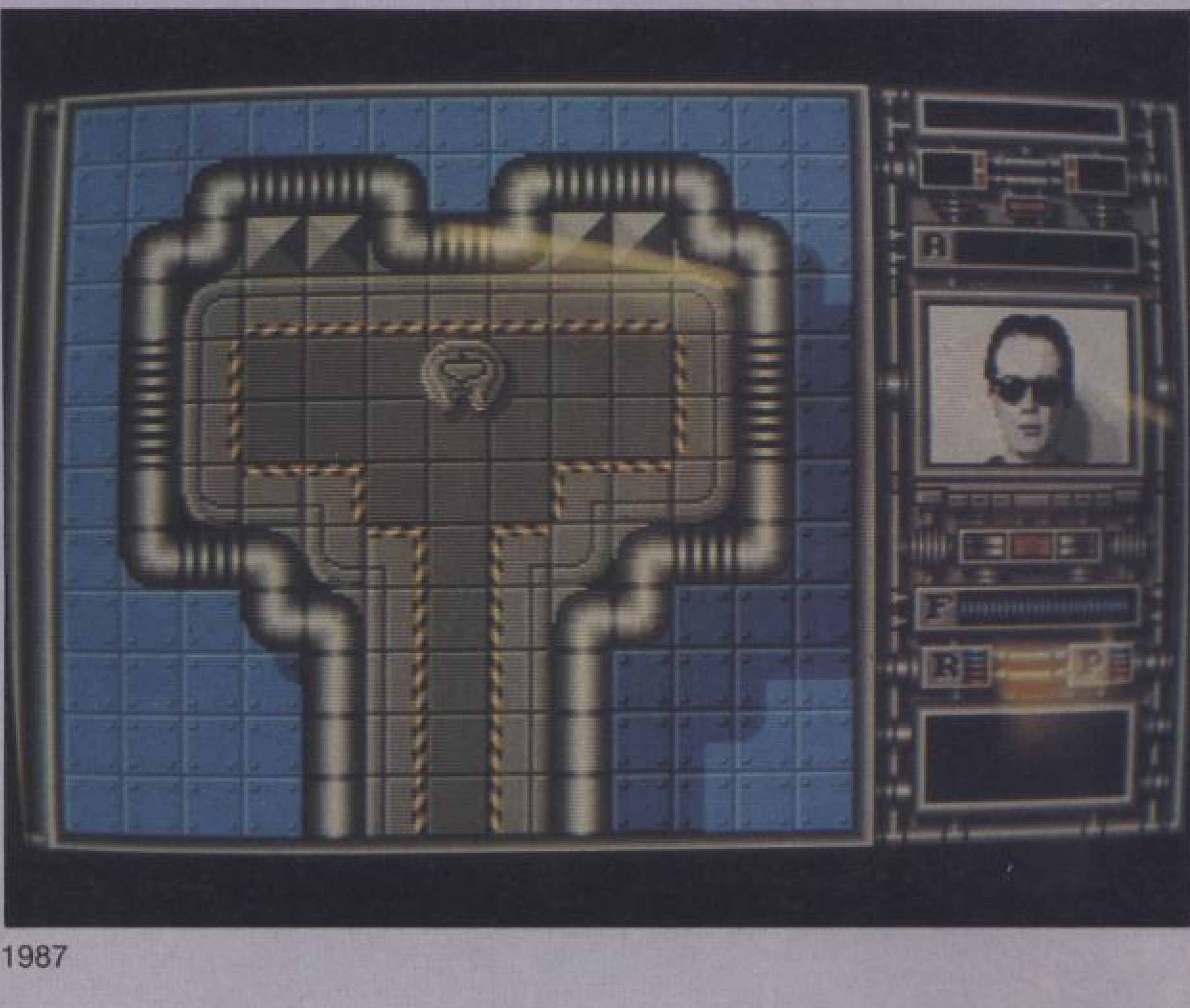
Blasta Ball is, again, based on a (mildly addictive) Commodore game, *Hyperbowl*. Viewing the scrolling action from above, you take control of a ship, trying to drive a large moving puck into the opponents' goal. The concept is very simple, and unfortunately it doesn't hit the mark as an arcade game. The graphics are colourful, but the gameplay just isn't addictive enough to spend more than a few 10ps on.

For shoot-'em-up fans there's *Xenon*, a vertically-scrolling progressive blaster. A craft which can change from tank to aircraft is guided through 16 sectors of frenetic action, gathering extra weapons as the mission progresses to create a very impressive armoury. Each sector has its own guardian which must be destroyed to progress to the next, and none give up without a fight!

The action is fast and furious and the graphics are really spectacular – especially some of the large aliens. *Xenon* is a very enjoyable and extremely addictive shoot-'em-up, well worth checking out.

The other two games on *Arcade Action* are *Space Ranger* and *Sidewinder*. The former is a horizontally-scrolling shoot-'em-up and the latter requires the player to pilot a craft through a 3-D maze. Neither were ready at the show, but sound promising.

► **Fast and furious action in** ***Xenon***



AAARGH
Arcadia



■ Among Arcadia's new dedicated games is *Aargh*, a mashing, smashing game where one or two players can be a pair of terrible monsters – Godzilla and a giant Cyclops – and go on the rampage through a series of towns and cities. The action is displayed in 3-D, with the monsters walking 'in' and 'out' of the screen.

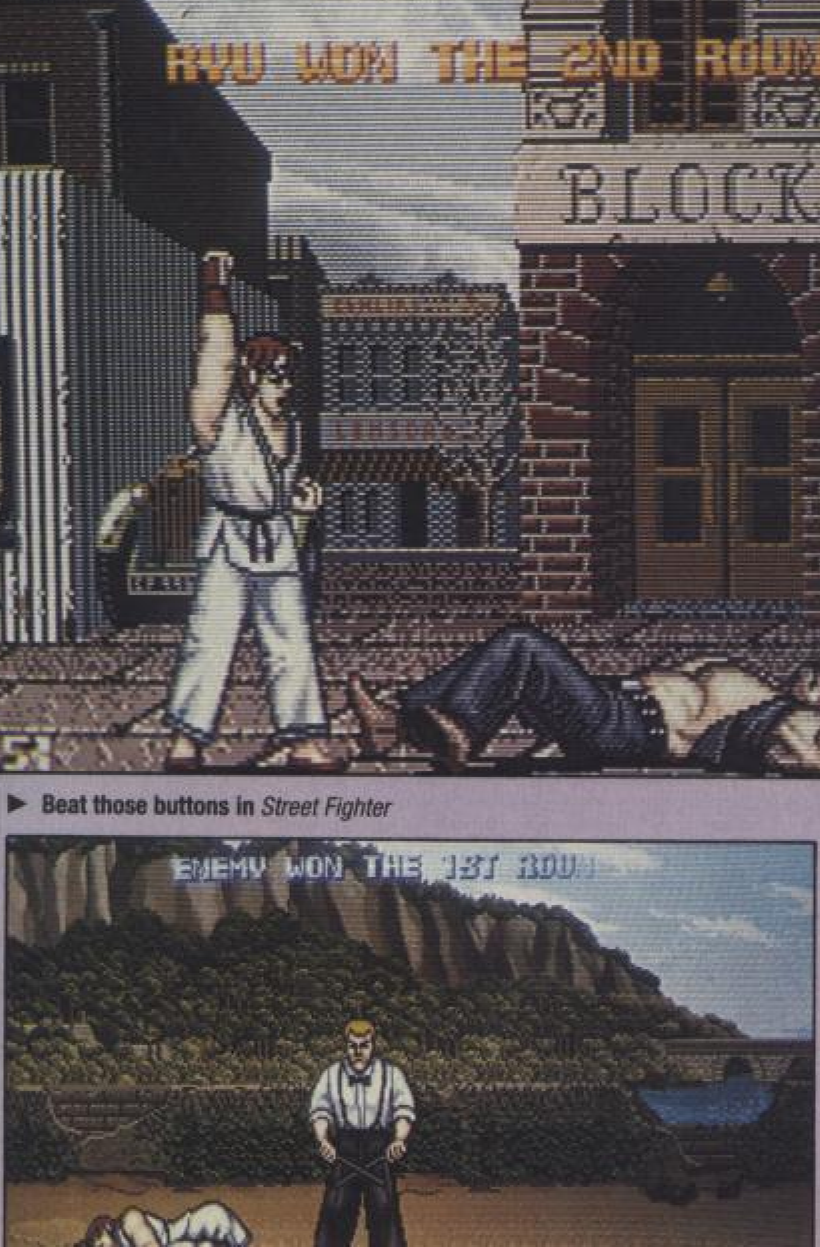
The first port of call is a tribal village, and the gruesome twosome stride around the village, smashing down houses and setting them alight. As buildings are wrecked, the inhabitants stream out and are stomped to death, picked up and eaten – very enjoyable!

Beneath one of the houses is an egg, which is revealed only when the building is razed to the ground. If the egg is picked up, both players get the chance to increase their score in a bonus stage. The monsters face one another and fight, the winner claiming the egg and a large points bonus. After this violent interlude, both creatures return to stomp and smash the next location. Later stages include Egypt, the Wild Frontier, China and a Greek temple.

The destructive gameplay is straightforward, but extremely absorbing, and the highly detailed graphics and superb sound effects enhance the action immensely. *Aaargh* is one of the best arcade releases in months.



▶ **Beat those buttons in** ***Street Fighter***



STREET FIGHTER
Capcom

■ Capcom's latest (which CRASH previewed in Issue 44) is a traditional one-or-two-player beat-'em-up played across a series of backdrops, very much in the *Karate Champ* mould. However, it adds a new dimension with pneumatic punch buttons, large rubber pads that are bashed to make the onscreen fighter punch out – and the harder they're thumped, the more powerful the hit.

The action is certainly gratifying, with great feedback from the buttons, but once the novelty of hitting the machine wears off there's very little to draw you back.

ROADWARS
Arcadia

■ *Road Wars* is Arcadia's one-on-one 3-D shoot-'em-up in which one or two players drive battlespheres (futuristic tanks) up an infinitely long road and destroy oncoming hazards.

The action is very simplistic, and there's little to do other than dodge or blast approaching objects. It doesn't take long for it to lose its appeal.

ROCKFORD
Arcadia

■ *Rockford*, the arcade version of First Star's evergreen classic *Boulderdash* (remember the Front Runner Spectrum version back in 1984? 93% in Issue 12 . . .), is now finished and ready to enter the arcades.

There are 40 levels set across ten different worlds, each having its own theme, with the dirt, boulders, diamonds, and even Rockford himself taking on a different appearance in each.

But the graphics and sound are disappointing, and the gameplay is very tough, requiring lots of skill and an understanding of the game's workings. ▶

AFTERBURNER
Sega

■ Sega, maker of *Super Hang-On* and *Out Run*, has just released its most impressive-looking game yet – *Afterburner*, an aerial-combat simulation. The player takes control of a high-powered jet and flies over 23 stages, destroying as many enemy planes and installations as possible.

The game comes in three formats – two sit-ins and a stand-up cabinet, complete with flashing lights. The more expensive of the sit-ins is very impressive, and rocks and rolls as the plane banks and moves. The cheaper version tilts left and right only.

You're first struck by the colourful and incredibly fast graphics – possibly the fastest 3-D yet seen! The ground rushes by beneath you at an awesome speed, and enemy planes zoom in from the distance at an alarming rate.

If the plane is going fast enough and the joystick is wrenched left or right, the plane rolls and the entire screen spins disconcertingly. Occasionally enemy planes and homing missiles close in from behind, and this is where the afterburner throttle comes into play – pulling this back sends the plane roaring off at a tremendous speed, with luck losing the pursuers in the process. At regular intervals a large bomber flies over and the plane is automatically refuelled and rearmed in midair.

There are also two airfields which the shattered player can land on for a welcome break from the frantic action. (By the way, if you look very carefully when the plane lands on the first strip, a *Super Hang-On* bike comes out of the trees and races up the first airstrip as the plane takes off. And on the second strip, the Ferrari from *Out Run* makes an appearance!)

All this is very impressive, but unfortunately the playability is exceptionally poor. The plane doesn't handle very well, and the feedback from the joystick isn't at all good. Waggling it from right to left is a good tactic to avoid attackers, and pressing the afterburners when being chased is about all there is to it. It doesn't take much practice to complete the game, and the ending is pitiful – the plane lands and a few poorly-drawn screens are displayed.

Many arcades are charging more than 50p for just one go, which is a vast overpricing. *Afterburner* may be impressive to look at, but it's not very enjoyable to play.



► *Afterburner*: **'colourful and incredibly fast 3-D graphics', but overpriced and underinteresting**



GET TO GRIPS WITH UNSPEAKABLE POWER



SPEEDKING
WITH **FREE** GAME



£11.99

For use with the
Spectrum and Spectrum Plus.
Spectrum Plus 2 and 3.
Commodore 64 and 128.
Amstrad CPC. MSX.

- The only joystick that actually fits your hand.
- Fire button positioned right under your trigger finger.
- Solid steel shaft and robust construction.
- 12 month guarantee.

SPEEDKING
WITH AUTOFIRE



£12.99

For use with the
Spectrum and Spectrum Plus.
Spectrum Plus 2 and 3.
Commodore 64, 128 and VIC20.
All Atari Computers (inc ST)
Amiga. Amstrad. MSX.

- Auto-fire to give instant and even firepower (Auto-fire only).
- Micro-switches allow you to not only feel, but hear each move of the stick.

SEGA®
MASTER SYSTEM



£12.99

- The only joystick that actually fits your hand.
- Twin firebuttons positioned right under your trigger finger.
- Solid steel shaft and robust construction.
- 12 month guarantee.

NINTENDO®
ENTERTAINMENT SYSTEM



£12.99

- Auto-fire to give instant and even firepower.
- Start and select buttons (Nintendo only).
- Micro-switches allow you to not only feel, but hear each move of the stick.

Only the Konix Speedking joysticks can give you the power you need to take on the unknown – and win.

Ultra fast responses to every command, unbeatable autofire power and complete control. Right where you need it – in the palm of your hand.

Trade or export enquiries welcome on 049525 5913.

KONIX
COMPUTER PRODUCTS
The fastest reactions in the business

To: **Konix Computer Products, Units 12/14 Sirhowy Hill Industrial Estate, Tredegar, Gwent NP2 4QZ. U.K.**

Please send me: ____ Speedkings with Game at £11.99ea. ____

____ Speedkings with Autofire at £12.99ea. ____

____ Segas at £12.99ea. ____

____ Nintendos at £12.99ea. ____

(Including Postage and Packing)
I enclose Cheque/Postal Order for ____
(Made payable to KONIX). Or charge my Access/Visa
No. ____ Signed ____
Name (Block Capitals) ____
Address ____
____
Postcode ____

Please allow 14 days for delivery. ☎ Credit card holders may telephone on 049525 5913.



CHRISTMAS COLLECTIONS

WHETHER you're still looking for last-minute presents or someone's cheque is burning a hole in your pocket, you're bound to find something to light your candle in the Christmas season's spate of compilations.

They come from software houses large and small, specialised and general; they range from £4.99 to £14.95; they come in all shapes and sizes, from boxes a foot long to laminated video-size boxes down to the (now) ordinary double-cassette boxes (for which we still have no racks!). You may not have anywhere to put all these different sizes, but they sure look pretty on the retailer's shelf.

But some small independent retailers have great problems with the big, bold packaging of compilations, and when space is tight they usually end up at the bottom of the pile.

And some compilations aren't even available in independent shops this Christmas – not because of the packaging, but because they're distributed on limited exclusive deals with high-street multiples. For instance, Gremlin Graphics's *Ten Great Games* is currently only available from chains like WH Smith and Menzies. It's strange the indies are treated this way when they account for 75% of all software sales . . .

DOMINIC HANDY reviews compilations

ELITE gives its old hits a new lease of life on the compilation label Hit Pak. The latest compilation is *The Elite Collection*, a strong two-cassette assembly of well-known Elite classics. They're all very playable, ranging from the very old *Bombjack* and innovative *Frank Bruno's Boxing* to recent successes such as *Paperboy* and *Ghosts 'N Goblins*. And on the second cassette is a previously unreleased Elite game, *Battleships* – yes, a Spectrum version of the pencil-and-paper classic. But to buy it all at £14.95 you'd have to be a dedicated Elitist.

PAXMAN PROMOTIONS, a subsidiary of the Prism Leisure Corporation, has released two 'theme' compilations – which Paul Sumner predicted in Issue 45 would be the things of the future, after the success of Ocean's *Game Set And Match*. At £4.99 each Paxman's *Thriller Pack* and *Sports Pack* represent good value, but sadly the games aren't that attractive. The six loosely-related games on *The Thriller Pack*, all previously released, are more memorable for their hype than as actual games. And *The Sports Pack* is a poor man's *Game Set And Match*.

US GOLD's recent compilation *Summer Gold* is now partnered by *Solid Gold* – probably the house's greatest compilation yet! Every game is very playable, and the collection covers a wide range from flight simulators like *Infiltrator* and *Ace Of Aces* to the CRASH Smashes *Winter Games* and *Gauntlet*. Sadly *Leaderboard* didn't hit it off with the Spectrum like the others did, but it still fits in the package well.

HEWSON is eschewing the more-is-better theory of many compilations and putting just four Smash hits on a tape entitled exactly that. *Four Smash Hits* includes two of this year's top shoot-'em-ups – *Exolon* and *Zynaps* – as well as *Ranarama* and (like Beau Jolly's *Five Star Games Vol. 3*) *Uridium Plus*. It's available on +3 disk as well as cassette.

OCEAN's compilations always provide value for money. In October *Game Set And Match* sent Spectrum sportsmen crazy, in November the shoot-'em-up collection *Live Ammo* arrived and now Ocean looks set to have a happy Christmas and a VERY prosperous New Year with the final 1987 release, *The Magnificent 7*. And guess how many games are on it . . . eight!

If you thought Ocean's previous compilations were hot stuff, wait till *The Magnificent 7* melts the snow with Ocean's greatest hits – like the mind-blowing *Frankie Goes To Hollywood* and *Head Over Heels*, arcade adventures such as *The Great Escape* and *Short Circuit*, leaders in their class like the mindless *Cobra*, and bat and ball with *Arkanoid*.

And the most interesting addition is *Wizball*. Reviewed in CRASH Issue 45 just a few months ago, it gained a Smashing 92%, and here it is already on an action-packed compilation.

Ocean is backing the +3 with a disk version of *The Magnificent 7*.

GREMLIN GRAPHICS are the ones to call if you're looking for ten great games . . . and Gremlin's *Ten Great Games* compilation gets the CRASH award for Hope-Raising Packaging Of The Month! The box measures 38cm x 20cm and looks tremendous, but it holds a measly two cassettes. There's a whole range of Gremlin goodies on those two tapes, though: the attractive *Monty On The Run*, the gun-toting *West Bank* and even the original *Jack The Nipper*.

And for those of you who prefer playing with balls they've also included *Bounder*, *Trailblazer*, *Footballer Of The Year* and Krakout. At just a pound per game this little (or should that be massive?) package is great value for money – and it fills the stocking up!

BEAU JOLLY is back on the compilation wagon, and the nouveau Beau Jolly is launching a two-pronged attack on the Christmas market with two collections and a £100,000 TV ad campaign for them.

The fourth in the series of *10 Computer Hits* includes the *Marble Madness* clone *Spin Dizzy* and the *Gauntlet* clone *Dandy*. But pick of the bunch is either *Pyracurse* or *Contact Sam Cruise*, both CRASH Smashes.

And though *Five Star Games Vol. 3* has fewer games than *10 Computer Hits*, it's probably the better package. It's hard to choose between such greats as *Strike Force Harrier*, *Tau Ceti*, *Firelord*, *Aliens*, *The Way Of The Exploding Fist* and *Uridium Plus* (an improved version of the Issue 35 Smash).

CRASH Overall percentages and review issue numbers are given after each game. N/R denotes 'not reviewed'.

THE ELITE COLLECTION
Hit Pak

Bombjack	92% 27
Bombjack II	71% 39
Frank Bruno's Boxing	86% 19
Commando	94% 24
Airwolf	90% 13
Battleships	N/R
Paperboy	88% 33
Ghosts 'N Goblins	95% 30
	£14.95

THE THRILLER PACK
Paxman Promotions

A View To A Kill	76% 18
Friday The 13th	32% 29
Code Name Mat II	81% 20
Pyramid	83% 2
Test Match Cricket	N/R
Beaky And The Egg Snatchers	75% 7
	£4.99

10 GREAT GAMES
Gremlin Graphics

Avenger	85% 36
Future Knight	76% 36
Krakout	46% 40
Bounder	90% 29
Footballer Of The Year	68% 37
Trailblazer	88% 34
Highway Encounter	95% 20
Monty On The Run	94% 20
West Bank	84% 25
Jack The Nipper	93% 30
	£9.95

THE MAGNIFICENT 7
Ocean

Head Over Heels	97% 39
Cobra	93% 35
Short Circuit	71% 40
Frankie Goes To Hollywood	94% 19
Arkanoid	59% 39
Wizball	92% 42
The Great Escape	96% 35
Yie Ar Kung Fu	92% 25
	cassette £9.95
	+3 disk £17.95

THE SPORTS PACK
Paxman Promotions

Snooker	N/R
On The Oche	N/R
World Cup Football	71% 7
Olympics	45% 5
St Andrew's Golf	N/R
Derby Day	N/R
	£4.99

SOLID GOLD
US Gold

Gauntlet	92% 37
Ace Of Aces	62% 38
Leaderboard	80% 39
Winter Games	93% 26
Infiltrator	72% 35
	£9.99

FOUR SMASH HITS
Hewson

Exolon	90% 43
Zynaps	91% 42
Ranarama	90% 38
Uridium Plus	90% 35
	cassette £9.95
	+3 disk £14.95

10 COMPUTER HITS VOL. 4
Beau Jolly

Bride Of Frankenstein	59% 43
Contact Sam Cruise	93% 36
Spindizzy	93% 29
Uchi Mata	36% 39
City Slicker	65% 35
Sacred Armour Of Antiriad	89% 35
Deactivators	85% 34
Starquake	96% 22
Pyracurse	90% 31
Pulsator	66% 42
Revolution	91% 33
Dandy	84% 35
	£9.95

FIVE STAR HITS VOL. 3
Beau Jolly

Uridium Plus	90% 35
Trapdoor	88% 33
Tau Ceti	94% 23
Firelord	91% 35
Aliens	84% 37
The Way Of The Exploding Fist	92% 21
Strike Force Harrier	83% 33
	£9.95



MIKE DUNN, daring, dedicated and modest 13-year-old† screen assessor extraordinaire takes to the keys of his Spectrum for a look at your screen art



► Kicking off this month is a selection of excellent, though somewhat odd, pictures by Andrew Gordon of Bieldside, Aberdeen. The first one is called *Teenage Mutant Ninja Turtles* (or TMNT to its friends), doubtless related to the zany alternative comic of the same name. The colour clash is a bit unfortunate, but at least it makes a change from run-of-the-mill ninja pictures . . .



► Next out of the proverbial hat is Sean Conran's *Conran The Artist* (any relative of the nearly-eponymous Barbarian?). The snake graphic is excellent; unfortunately the colour on Conran himself is a bit dubious, but it's still effective, bright and well-drawn.



► Again from Andrew Gordon comes the horrifying *Ward 13*. And again it's a pity about the colour, as the picture works better in mono – but it's very effective nonetheless. Is that a human hand disappearing into the door? I hope not. I'll get lots of letters from *The Bug* about the corrupting influence of my SCREEN$s on the younger generation, and we wouldn't want that, now, would we?



► Sean Conran of Chipperfield in Hertfordshire sent in a fun little demo of scrolling screens. The first one is very similar to Stephen Hill's version of the *Sgt Pepper's Lonely Hearts Club Band* cover, On The Screened in Issue 44 – but there's a nice, simple use of colour, and the faces of the band are accurate and easily recognisable.

► Oh dear. There's always one, isn't there? Gavin Marshall of Orpington in Kent wrote asking for an extension to the On The Screen logo competition, which of course isn't possible (the winner's at the top of this page!) – but as his Michael Jackson lookalike portrait's so good it had to make it to the gallery.



Right, that's it till next month, when (with the usual barefaced editorial lie) I'm promised more space. Keep the weird, wonderful and just plain amusing SCREEN$ coming and remember every one printed gets a full-colour framed and mounted screen dump courtesy of Rainbird, so a big hand to Rainbird for that.

The address is: MIKE DUNN, ON THE SCREEN, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*. There's no closing date, of course, but your SCREEN$ may not appear for a few months.

†Well, he *looks* 13 – Man Ed

Crash Competition

WIN AN ALL-EXPENSES PAID DAY AT THE ARCADES COURTESY OF QUICKSILVA



'PAC'S BACK', they say – yes, Pacman is rolling back to the Spectrum thanks to Quicksilva and the coin-op conversion *Pac-Land*. If you're the kind of person who spends all his waking hours (and a few of the others) in the arcades, you'll be more than familiar with the rotund yellow hero – and you'll also be happy to hear that Quicksilva is providing the readies for a brilliant coin-gobbling day at the arcades.

The **winner** of this comp will be whisked to London for the day, all expenses paid, and plonked in a top arcade with a bagful of 10p pieces – £50 worth!

And for **ten runners-up** there are jaunty red *Pac-Land* briefcases colourfully decorated with Pacman and his friends.

Just complete the famous arcade titles in the word grid which make up the name of Pacman's new escapade on Quicksilva. These clues should help . . .

1. ☐☐☐☐☐ ☐P☐☐☐
2. ☐☐ ☐☐'☐ ☐A☐☐☐
3. ☐☐☐☐☐☐☐☐☐☐C☐☐☐☐☐
4. ☐☐L☐ ☐☐☐☐☐☐☐☐ ☐☐
5. ☐☐☐☐☐☐☐A☐☐-☐☐
6. ☐☐☐☐☐☐☐ ☐☐N☐ ☐☐☐☐☐
7. ☐☐☐☐☐D☐☐

1 Fingertip athletics
2 Much ado about an Englishman's home
3 The glass house inhabited by Bentley
4 Sequel to the racing game which was in front at the start
5 The follow-up to a gripping racing game
6 Son of a jackass gorilla
7 Two-way scrolling protection racket

Put your answers on a postcard or the back of a sealed red briefcase and send them to **PACING 'EM IN COMP, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*** to arrive by February 1 1988.

TIE-INS PART TWO

GAMES OF THE BOOK

ROBIN CANDY concludes the saga of our favourite marketing tool – the contrived tie-in

BOOK TIE-INS have, not surprisingly, led mostly to adventures, which recreate the book's atmosphere of textual intricacy just as arcade games can seem like fast-moving films.

Probably the most famous tie-in ever, and one of the first great games to emerge on the Spectrum, was ***The Hobbit***, based on J R R Tolkien's tale of dragons, elves and dwarfs. The game followed the short novel's story line very closely and careful reading of the book could get the player out of most sticky situations.

The Hobbit (which appeared the year before CRASH and so was never reviewed) was revolutionary in two areas: graphics and interaction. In 1983 most adventures were text-only, so though *The Hobbit*'s graphics weren't revolutionary in themselves, there was a novelty in putting graphics to a quality game.

After *The Hobbit*, the big chain stores insisted that any game they stocked had graphics, and though the text purists complained that this resulted in a poorer game, graphics undoubtedly increased sales.

And *The Hobbit* features complex character-interaction through a parser system developed by its programmer, Philip Mitchell, called Inglish, the like of which had never been seen on the Spectrum. The player can communicate with the other characters using the SAY TO command, though most of the time all it results in is Thorin sitting down and singing about gold . . .

Later Tolkien's great follow-on from *The Hobbit*, *The Lord Of The Rings*, became two games which sum up many of the problems of book tie-ins (see below).

SNOWMEN AND SLEUTHS

Quicksilva's ***The Snowman*** (78% Overall in Issue 3) – one of its last releases before being bought by Argus Press – was based on the book of the same name by Raymond Briggs. The book relied on gentle cartoons without words – as did the film adaptation – to convey the delightful story of a snowman who comes to life for one chilly night. Beyond its graphic similarities, however, the game doesn't have much to do with the original tale, so though it's fun as a tie-in it is irrelevant.

H G Wells wrote *The Shape Of Things To Come*, but his prophecies did not include a computer game of another of his books; ***War Of The Worlds*** (46% Issue 7), released by CRL, adheres to Jeff Wayne's famous musical rendition rather than Wells's original text. Clues can be gleaned from knowledge of the album with the odd musical clue provided in the game. The first few graphics are atmospheric and beautifully drawn (for the time), but the game is a poorly-presented adventure with frustrating sudden death its main thrill. Considered as a tie-in, though, *War Of The Worlds* is one of the most relevant and basing the game on the best-selling musical score rather than the original novel was a sensible marketing ploy.

Sherlock (8/10 Issue 9), written for Melbourne House by the same programmers as *The Hobbit*, isn't based on any specific book by Sir Arthur Conan Doyle but rather on the supersleuth's character. It had taken many months to program and because of that and *The Hobbit*'s success, expectations were high.

Like *The Hobbit*, *Sherlock* is rife with bugs but nevertheless presents an excellent adventure centred on a murder which Holmes and trusty Watson must solve before Inspector Lestrade makes a goof-up of the case and convicts an innocent bystander. The SAY TO command – better used than in *The Hobbit* – is necessary to solve the mystery. And having played the game at length, I find it particularly close to its original source in atmosphere and characterisation – it's also fiendishly difficult to complete.

Daniel Defoe's *Robinson Crusoe* of 1719 – one of the earliest novels – must be the oldest subject of a tie-in, but Automata's adventure version (5/10 Issue 10) is distant from the original. It's a gentle satire, with Crusoe stranded on 'a remote island in Yorkshire' and trying to get home to sue his travel agent!

WONKERS AND ASSASSINS

Hill MacGibbon's adaptation of Roald Dahl's fable novel ***Charlie And The Chocolate Factory*** (63% Issue 19) centres on the five winners of the competition set up by Mr Wonker. Each of the winners is allowed to visit the chocolate factory as well as receiving a lifetime's supply of chocolate, but there is a sinister motive . . .

It's divided into five subgames: in the first four Charlie rescues one of the other characters, while on the final screen the object is to collect golden keys and gain access to the Glass Lift. *Charlie And The Chocolate Factory* relates only vaguely to the book and film, and the licence is little more than a way to sell an unsatisfying game.

In the same month, August 1985, Century Hutchinson released the game based on Frederick Forsyth's bestseller ***The Fourth Protocol***. It's an adventure and, probably because of that, follows the book's plot quite closely. John Preston, an MI5 investigator, is trying to foil a traitor's plan to destabilise Britain and bring about the break-up of NATO by smuggling a nuclear device into Britain and detonating it on an American airbase.

The ensuing disaster would be blamed on America, and the consequent election of a hard-left Government would ensure departure from NATO. *The Fourth Protocol* (9/10 Issue 19) is played through use of windows, icons and pull-down menus – it was the first adventure to successfully use WIMPs in such detail. It's an exciting game and a sensible tie-in which keeps closely to the spirit of the original, though reading the book gives away no major clues.

RATS AND MOLES

Two issues later, Derek Brewster reviewed another adventure – ***The Rats*** (70% Issue 21) by Hodder And Stoughton (a rare excursion into computer-gaming by a book publisher, like Century Hutchinson's with *The Fourth Protocol*), based on James Herbert's grim horror novel about maddened rats taking over Britain.

The game roughly follows the book's story line and gives options to choose from when input is required. The object is simple enough – annihilate the rats and save mankind – but it's a tricky game to play, and documentation is poor, leaving a lot of points unclear. Still, it makes a good tie-in: the text descriptions have the same gory feeling as the book and generate a frightening atmosphere while maintaining the impression that time is of the essence.

Level 9 and Mosaic teamed up to let loose ***The Secret Diary Of Adrian Mole*** on an suspecting public. It was reviewed twice, Derek Brewster giving it 9/10 as an adventure, the CRASH team 86%, both in Issue 23 – a curious departure from the normal treatment of reviews which possibly reflected an equally odd departure from style for Level 9.

Instead of being in Level 9's usual text-and-graphics adventure format, *The Secret Diary Of Adrian Mole* is more a decision-taking game (not unlike *The Rats*) where the player chooses an action from several options and the game then proceeds accordingly. It follows Sue Townsend's humorous mock diary of adolescent tribulations closely enough with new twists added to familiar problems. Knowledge of the book is helpful but doesn't make the game substantially easier.

Virgin snapped up the licence for ***The Growing Pains Of Adrian Mole*** (88% Issue 39), Townsend's sequel, but it was programmed once again by Level 9 and plays in the same style as the first game. It follows the book closely, so knowing it is certainly an asset, but *The Growing Pains Of Adrian Mole* isn't really very hard to solve. Level 9 managed to provide some of the book's gently, realistically satiric mood, but, as Derek Brewster pointed out in CRASH, Townsend's original is much funnier.

THE LORD OF THE RINGS

In March 1986 Melbourne House released the licensed version of ***The Lord Of The Rings*** (9/10 Issue 26). It's worth looking at this in some detail, because it sums up the problems confronting any tie-in.

Following on from *The Hobbit*, J R R Tolkien's epic trilogy tells the tale of four hobbits and their quest to destroy the one ruling ring of evil Sauron. The book is divided into three equally massive parts, but the game – itself split into two parts – only follows the plot of the first book (*The Fellowship Of The Ring*) from the departure of the hobbits from Bag End to the breaking up of the fellowship. Problems to be overcome include getting over Sarn Ford and escaping from the Barrow Wights.

You can play any one of the four hobbits at any time, while the computer controls the others. Though this widens the scope of interaction it also makes the game painfully slow to play. In the end I found it best to choose Frodo and leave the computer to control the others.

And what could have been a very atmospheric program is spoiled by the odd inaccuracy. For example, EXAMINEing the notice board in Bag End shows that there are some photographs pinned to it at a time when cameras haven't even been thought of! It's a simple mistake, but one that detracts from the adventure's credibility.

I suppose it would have been hard to adapt such a complex tale in a way that would please everyone. Programmers asked to convert well-known books to games face a similar predicament to that of film directors – they have to decide what to leave out, and how to portray the characters. When someone reads a book they build up their own conception of a character's personality and the importance of events.

That's why countless attempts to adapt *The Lord Of The Rings* to the big screen as a live-action film have come to naught (and Bakshi's dubious cartoon rendition doesn't count). The programmers of *The Lord Of the Rings* game were doomed from

the start in the same way; it was impossible to represent all the scenes of the books without turning the game into a rerun of the text and making it too easy to play, but leaving out certain parts and altering others seems like sacrilege to die-hard fans of Tolkien's work.

As an adventure *The Lord Of The Rings* is (despite the many bugs) an excellent game, but as a representation of the book it necessarily leaves a lot to be desired.

In June 1987 Melbourne House, now under the wing of Mastertronic, released ***Shadows Of Mordor*** (93% Issue 41), the second game in the *Lord Of The Rings* series. It centres on the adventures of Sam and Frodo in *The Two Towers*, the second volume of the long trilogy, leaving out the separate goings-on of the other hobbits.

In gameplay it's similar to *The Lord Of The Rings*, but the player can control only two hobbits – Sam or Frodo or both. Thorin (from *The Hobbit*) is resurrected in the form of Smeagol. It's a relief that he doesn't continually sit down and sing about gold, but instead Smeagol is continually sneaking off into the bushes.

Shadows Of Mordor is as slow as its predecessor and presents an untidy face. Still, as an adventure it's highly complex and very enjoyable, though keeping to the atmosphere of Middle Earth rather than Tolkien's story line.



▶ **How do you put three fat novels and an imaginary world into 48K?**



▶ **Answer: forget the story, but keep the fierce atmosphere of Tolkien's fantasy in *Shadows Of Mordor***

Both *The Lord Of The Rings* and *The Hobbit* have been parodied, though oddly the later game was done first. Delta 4's *Bored Of The Rings* (7.5/10 Issue 18) was based on the short Harvard Lampoon book which mocked Tolkien's grandiose mythology, and the same programmers did *The Boggit* (90% Issue 32) for CRL.

TIGERS AND MR MEN

Gremlin Graphics's ***Way Of The Tiger*** (93% Issue 28) was not adapted from a particular book but based on the *Fighting Fantasy* series written by Jamie Thomson (ex-Features Editor of *White Dwarf* magazine) and Mark Smith. All the books portray the player as a ninja warrior in a series of martial-arts adventures.

Keeping this in mind, the game could be said to be a fair representation of the books, but when it comes down to it *Way Of The Tiger* is a pure and simple beat-'em-up split into three levels. (The first features hand-to-hand combat, the second pole fighting and the third swordplay.)

And it's one of the best beat-'em-ups ever, with detailed graphics and smooth animation (the only letdown is the annoying multiload system) – but as a *Fighting Fantasy* tie-in it's dubious.

In Issue 30 the eponymous hero of ***Biggles*** (63%), star of numerous boys' adventure books and one recent – though heavily delayed – movie, finally kept his appointment with a Spectrum. The Mirrorsoft game follows the film's plot very closely, and so only just scrapes into this section of book tie-ins – but the intrepid pilot of Empire is far better remembered as hero of Captain W E Johns's many books than for the insipid movie. . . .

It's divided into several separate games based on film sequences, rather like Domark's game of the James Bond film *The Living Daylights*. But this mishmash of subgames spoils the atmosphere.

With ***First Steps With The Mr Men*** and ***Word Games With The Mr Men***, Mirrorsoft didn't even attempt to follow story lines. Using the characters drawn by Roger Hargreaves, whose names (Mr Greedy, Mr Happy, Mr Grumpy, Mr Strong etc) reflect their caricatured behaviour, the programmers created two educational games for children aged four to eight years. A case of a popular name being put to good purpose . . .

The first program is a shape- and letter-recognition game, the second is concerned with teaching children to read. Rosetta McLeod reviewed both, and concluded that they were of a reasonable standard, though probably suitable for children younger than Mirrorsoft proposed.

A BEAR, A BARE MAN, AND BARELY A MAN

Rupert Bear was given two Spectrum outings: ***Rupert And The Toymaker's Party*** (54% Issue 22) and ***Rupert And The Ice Castle*** (50% Issue 32), both from Argus, but the first on the Quicksilva label and the second from Bug-Byte. Neither is wonderful – though to be fair, they are designed to appeal to younger children – largely because both suffer from blandness and little relevance to the inanely gentle Rupert of the comic strips.

Martech took a swing across the jungle with ***Tarzan*** (73% Issue 36), the character who made Edgar Rice Burroughs famous. The story has Tarzan rescuing Jane from Usanga, chief of the Wamabo. The action is viewed from the side – a jungle full of vicious panthers, lethal quicksand and natives who aren't too keen on Tarzan's intrusion – with monochromatic graphics, beautifully-detailed but a bit repetitive.

There was some ambiguity in the CRASH review, one comment stating '*Tarzan* is very slightly based on the film'. But there have been many Tarzan films, the most recent being *Greystoke: The Legend Of Tarzan, Lord Of The Apes*. It's probably the closest to Rice Burroughs's original story, but the Martech game bears no resemblance to it. The reviewer was probably referring to the TV series starring Ron Ely which featured Tarzan running around a lot rescuing Jane, Ji, Cheetah, missionaries and anyone else who needed help – and, apart from the name, they bore even less resemblance to the Rice Burroughs stories!

Spectrum tie-ins are not the only guilty ones . . .

The last major book tie-in (though probably most associated with films rather than with Bram Stoker's little-read novel) was CRL's ***Dracula*** (89% Issue 37), which Derek Brewster found 'well-written and a good read'. Rod Pike's controversial adaptation got a 15 certificate from the British Board Of Film Censors, just as CRL's *Jack The Ripper* (reviewed this issue – a celebrity tie-in?) is rated 18.

CELEBRITIES

TYING IN a celebrity is essentially done to get an endorsement from the famous person for your product, even though the game involved may be called anything (or be about almost anything); but there can little doubt that Ocean would have sold far less copies of ***Daley Thompson's Decathlon*** (82% Issue 10) if they had called it, say, *Sports Special*. It was the first endorsed game of any note, and it was something of a coup for Ocean to have secured the favour of Thompson when he was at the height of his fame so soon after the Olympics.

Daley Thompson's Decathlon followed a spate of releases that were firmly based on the arcade hit *Track And Field*, and typically it's played by furiously waggling the joystick to achieve maximum speed. It's a niggling point, I know, but as a tie-in the game on the Spectrum failed by making the playing character white, when, as we all know, Daley is quite black.

Exactly a year later Ocean followed up the hit with ***Daley Thompson's Supertest*** (76% Issue 22) – but it looked like mortis celebritis had set in. The sequel features eight events, all of which had appeared elsewhere, and none of which has anything to do with Daley Thompson. While most events are well-presented, the unendorsed *Hypersports* is the better sports game.

SNOOKER AND SQUASH

Pool and snooker had always been popular subjects for the Spectrum, and following the success of two earlier computer versions of pool CDS released ***Steve Davis Snooker*** (77% Issue 12) in time for Christmas '84. The Steve Davis connection is really pure endorsement – the game doesn't have anything to do with Davis other than the obvious snooker link, though CDS managed to drag the star to The *PCW* Show to be seen playing it on an Amstrad. And it's certainly the snooker game to surpass all others.

Novelty is all-important, especially with sports simulations, so New Generation was lucky to happen on one sport which hadn't been played to death by the software houses – and as far as I know the personality tie-in ***Jonah*** ▶

Barrington's Squash (87% Issue 17) is the only game that deals with the high-speed sport. Viewed from behind the back wall of the court, the game keeps faithfully to the rules of squash and, just as in the sport, it's hard to get the feel of things. Jonah Barrington not only lent his name to the game but also his voice – it can be heard calling out the scores (with a little amplification).

FISHING AND FALDO

Some sports naturally lend themselves to the computer, but perhaps the oddest is Alligata's ***Jack Charlton's Match Fishing*** (74% Issue 18 – 'rating from a fisherperson's viewpoint', said CRASH) which, frankly, didn't. The great Charlton is apparently a mad-keen angler, but the game has nothing to do with him other than the endorsement and not a lot with fishing either. Its one noteworthy aspect is that up to eight can play, all waiting for a randomised fish to appear – in silence, with sandwiches and raincoats, presumably.

After *Track And Field* and snooker/pool, golf has ever been a Spectrum software favourite, so it was inevitable that after Daley Thompson and Steve Davis a golfing star would get the treatment. Nick Faldo kindly obliged by lending his name to a simulation by Argus Press Software. ***Nick Faldo Plays The Open*** overcomes many problems encountered in earlier golfing games through the use of icons. Selecting clubs, for instance, always a pain before, is made quick and simple. It was the best golfing simulation of its time, surpassed now, perhaps, by *Leader Board*.

FOUR STRONG MEN

Sports games were all the rage during Christmas '85 and Martech, not be left out, released ***Geoff Capes Strongman*** (78% Issue 24). It features six events typically found in The Strongest Man In The World competitions in which Geoff Capes regularly takes part. Icons were also all the rage then, and here they are used to control the strength levels of individual muscles – but even this innovative approach fails to elevate the game above other sports simulations.

Sports-celebrity endorsement continued with ***Graham Gooch's Test Cricket*** (65% Issue 25) from Audiogenic. There are two ways to play it: simulation and arcade modes. In the former you make tactical decisions rather than actually control the movements of the players, in the arcade game you control batting and bowling. It was the best cricket simulation at the time, but its lukewarm reception didn't say much for its predecessors.

A spate of boxing simulations ended when Activision topped out with ***Barry McGuigan World Championship Boxing*** (88% Issue 25). More than just a bash-out in the ring, the game allows you to train a boxer to your own requirements, an aspect to be taken seriously if you want to become world champ.

Brian Clough's Football Fortunes (42% Issue 38) combines computer with board game. The computer performs calculations while players move round the board. Like Addictive's famous *Football Manager* it is a game of strategy, borrowing from Clough's career. No-one was impressed with the use of the computer as surrogate dice, and the game is a boring management simulation.

FRANKIE WENT TO OCEAN

Most real-life celebrities in computer games are sports stars, but there are a few interesting exceptions.

It is August 1985 and Frankie say: 'Welcome to the Pleasuregame', and set the software world ablaze with talk of icons and windows. A pop groups isn't the most obvious subject to base a game on, especially a group notorious for its provocative, not say blatantly sexual, behaviour. But Denton Designs was commissioned by Ocean to write a game to fit their unusual licence. The programmers' only brief was that Ocean didn't want a game with Frankies running around in it.

The result, ***Frankie Goes To Hollywood***, was one of the best games of 1985 (94% Issue 19). Denton Designs blended ideas from its previous hits *Gift From The Gods* and *Shadowfire* to introduce a new concept in games design. As a tie-in the game wasn't based on any particular member of the group but rather on elements from the music and the images projected by record company ZTT.

You control the impressionist figure of the Frankie 'Equation', living a humdrum existence in Everydays-Ville . . . except nothing is quite as it seems within the shadow of the Pleasuredome. Magic is everywhere . . . inside the TV, at the back of the refrigerator, and who really knows what secrets the back of a sofa holds? By collecting pleasure points and becoming a well-formed character Frankie can enter the very centre of the Pleasuredome and Maximum Joy!

Frankie Goes To Hollywood is divided into subgames which are in some way connected to the Frankie ethos. For instance, one scene features Reagan and Chernenko fighting it out – the theme of the *Two Tribes* video. If nothing else, *Frankie Goes To Hollywood* proves just how rich a tie-in can be in the hands of programmers with fertile imaginations. Through a synthesis of arcade and adventure elements Denton Designs created one of the most enjoyable and imaginative games ever.

THE BEATLES AND SAM FOX

Frankie Goes To Hollywood wasn't the only group featured in a game – inevitably, the Beatles eventually popped up. In ***Beatle Quest*** (7/10 Issue 27), marketed appropriately enough by Number 9, you don't actually play any of the Beatles but rather a futuristic observer who must return objects to specified places. It features lyrics officially endorsed by the fab four, and the adventure manages to create a Sixties atmosphere. But the product only really appealed to those wanting a trip down Memory Lane (and probably *Penny Lane* too).

The appeal of ***Sam Fox Strip Poker*** (72% Issue 28) isn't exactly universal either, and the Martech game caused some mixed feelings in the CRASH office. The endorsement of Sam's body is gradually revealed as she sheds her clothes in blurry digitised pictures. If you play the game just for the picture it works out a lot easier (and cheaper) to pop round the newsagent's and buy *The Sun*. Still, behind the endorsement is a very good poker game – and the pixelated pin-up is about to strike again with the imaginatively-named *Sam Fox Strip Poker II*. We'll see whether programming advances match advances in what a girl can reveal.

A MIXED BAG

Arguably it's a book tie-in, but Virgin Games's ***How To Be A Complete Bastard*** (73% Issue 45) drew its, uh, inspiration from the eponymous Adrian Edmondson's gross-out humour in general as well as his Virgin book. The player gate-crashes a yuppie party and earns points by being as obnoxious and malodorous as possible; the CRASH reviewers felt right at home with it.

Finally, there've been a few odd appearances by celebrities in games. Spectrum inventor Sir Clive Sinclair was reduced to a hapless sprite in Scorpio Gamesworld's obscure ***C5 Clive*** (65% Issue 17) – the player guides Sir Clive through the streets in the unsuccessful electric vehicle he invented in real life!

A month earlier in 1985, the hero of British industry had been stuck without a C5 in Micromega's ***A Day In The Life*** (59% Issue 15), where the object is to get Sir Clive through hazard-filled London to be knighted by the Queen.

And the Queen? There's no tie-in we know of ('your task is to keep up the victorious, happy and glorious levels, shown by an indicator at the top of the screen'), but Prince Charles did appear as a robot in Ocean's *Head Over Heels*. CRASH was quite amused.

CARTOONS

DANGERMOUSE got his own game, ***Dangermouse (In Double Trouble)*** (75% Issue 10), from Creative Sparks. As in the cartoon series Dangermouse is up against his old adversary Baron Greenback, who has created an android Dangermouse to help his plans for world domination. Creative Sparks managed to achieve considerable likeness to the cartoon characters, and the wacky scenes fit well the atmosphere of the original series. Naturally, the game's best suited to younger players.

The mouse returned in ***Dangermouse In Making Whoopee*** (56% Issue 32) on the Sparklers label together with Baron Greenback. Again the graphics resemble those of the cartoon series, but this time the limp gameplay fails to capture any of the TV series's atmosphere.

MAD MAD WORLD

Not so the first ***Spy Vs Spy*** (93% Issue 19) from Beyond. It more than lives up to the anarchic antics of the crazy spies Black and White from *MAD* magazine, who spend their entire cartoon lives laying wild plots to do each other down.

It's set in an office building, where the spies compete against each other and the clock to recover a set of top secret plans and escape in an aircraft. The game features 'Simulvision', a split-screen technique allowing two players to see what each other is up to. In visual presentation, actions such as the laying of spy-traps and the chuckling when one spy obliterates the other, *Spy Vs Spy* sticks close to its source and is one of the better comic tie-ins.

It's a pity the same can't be said of its sequel ***Spy Vs Spy, The Island Caper*** (53% Issue 41) by Databyte. Here the spies are stranded on an island where they search for the parts of a secret missile. It was fine on the Commodore 64 but was converted dreadfully. Bad programming and a poor choice of colours ruins a game with potential.

POPEYE AND ROLAND RAT

The spinach-swallowing sailor Popeye was featured in a game of the same name by Don Priestley for Dk'Tronics (90% Issue 20), later rereleased by Piranha. The screen area looks like a scene from the cartoon strip, with large and colourful graphics that somehow manage to avoid the worst of attribute problems. The game features elements from the cartoon series and is a successful tie-in not so much to any story but to the characters themselves.

Roland's Rat Race (66% Issue 20), programmed by Denton Designs for Ocean – one of the team's less notable games – is a sort of double tie-in. Not only is there the egregious cartoon/puppet rodent, but there's also the plot, which sends Roland on a mission to rescue his friends and still have time to reach the TV AM studios.

But *Roland's Rat Race* was a big letdown; colour clashes confuse the eye, it lacks gameplay and purpose, and has little connection with Roland Rat.

PEOPLE WHO LIVE IN ROCK HOUSES

BC's Quest For Tyres (46% Issue

23) was licensed by Software Projects from the widely-syndicated comic strip *BC*. You play the part of Thor who has to rescue Cute Chick from the Hungry Dinosaur. It's a poor conversion of a poor Commodore 64 game, and suitably comic-strip graphics fail to recreate the original's slapstick humour.

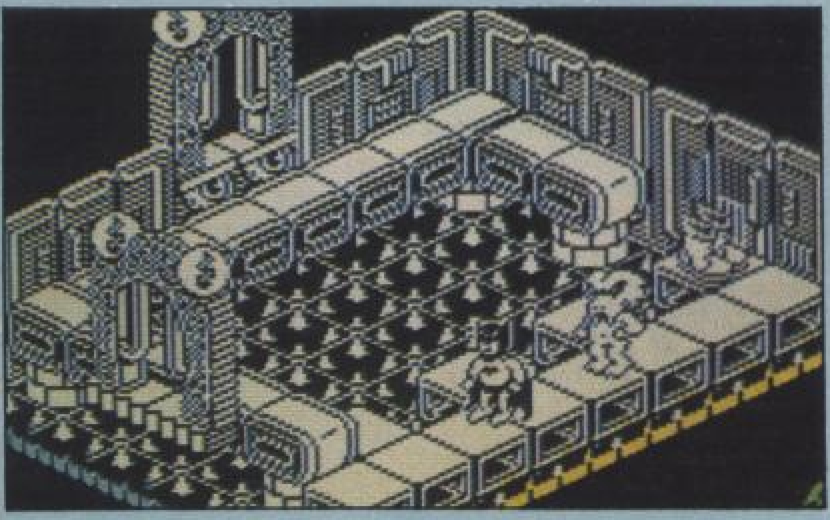
Indeed, most tie-ins with humorous cartoons have been disappointing, perhaps because the comedy of cartoons is based on hapless characters getting *into* disastrous situations rather than a player getting them out again!

Quicksilva had a go with TV's *The Flintstones* in ***Yabba Dabba Doo!*** (81% Issue 26). Playing Fred Flintstone, you build yourself a snug cave in order to woo Wilma and live happily ever after. The graphics manage to recreate the cartoon's prehistoric atmosphere (and helped its high rating), but the game's humour suffers in comparison with the TV series.

SCOOBY DOO – BEST CARTOON TIE-IN?

After a long wait and several scrapped versions, ***Scooby Doo*** (91% Issue 33) finally made his debut on the Spectrum, released by Elite and programmed by Gargoyle Games. It's probably the best Spectrum realisation of a cartoon character.

The canine hero makes a daring rescue mission into the castle where his friends are held captive. Nasties inhabit each level and can be sent to another dimension when Scooby socks it to 'em with a punch. The graphics are as good as those of the TV series, and so it's both a great game and a good tie-in.



▶ **Ocean's *Batman*: dramatic style from Jon Ritman and Bernie Drummond**

Having established a nice comic style of graphics in *Popeye*, Don Priestley put them to even better use for Piranha in ***Trap Door*** (88% Issue 33). The game, starring Blu-Tack Berk, sticks faithfully to the TV series in graphics and style. The sequel, ***Through The Trap Door*** (70% Issue 47) is every bit as playable, but offers nothing significantly new and, like its predecessor, can get a bit monotonous.

GOOD GRAFFIX

The ever popular Roman-kicking Gaul Asterix made his games debut thanks (or no thanks) to Melbourne House in ***Asterix And The Magic Cauldron*** (61% Issue 34). The diminutive Asterix and his huge but stupid sidekick Obelix are out to recover seven pieces of a magic cauldron so that a strength-giving elixir can be brewed and their village kept safe from marauding Romans. The graphics are fair representations of the cartoon books but the programmers forgot to insert a game.

There was quite a long gap before someone else tried out a cartoon character, and then it was US Gold with ***Road Runner*** (73% Issue 43), a tie-in with the arcade game and the elderly cinema cartoon series. It's not a bad representation of either, but colour clash on the Spectrum make the cartoon-quality graphics ugly. And there's not much gameplay.

INTELLIGENT ANIMALS

Just last month, two more cartoon animals hit the Spectrum screen from TV and film respectively.

Though it's aimed at a young market, Piranha's ***Yogi Bear*** (62% Issue 47) is harder than the average reviewer could manage; you control the furry hero in a simple 3-D arcade version of Jellystone park as he searches for food and fellow bear Boo Boo. The difficulty is the biggest drawback.

Gremlin Graphics's ***Basil The Great Mouse Detective*** (73% Issue 47), also intended for young players, is much easier, with good graphics derived from the Walt Disney movie.

Tintin and Snowy may be next on the list of cartoon tie-ins – the licence to the daring boy adventurer of Hergé's books and his absurdly intelligent white dog is now up for grabs, as CRASH exclusively reported earlier this year.

COMICS

FOR YEARS American adventure programmer Scott Adams had been renowned for the quality of his games, but as they were written with disk access and far more than 48K in mind, Spectrum-owners had to content themselves with reading about them till Adventure International began some conversions.

And Adventure International was therefore one of the first companies to release a tie-in with a popular comic-strip hero. ***The Hulk*** (8/10 Issue 8) formed the first part of the Questprobe series which would feature various Marvel comic-book characters. The game doesn't follow any particular comic or TV programme's script, but stays rather with the atmosphere created in the comics.

Controlling Bruce Banner, you are to recover some valuable gems, but many of the problems encountered require assistance from your alter ego The Hulk. Derek Brewster said it was good but became repetitive on successive plays. *The Hulk*'s greatest strength lies in the large, colourful comic-style graphics.

Spider-Man (8/10 Issue 14) was the second in the Questprobe series from Adventure International. The object is similar to that of *The Hulk*; collect all the gems and overcome your foes in the process. Scott Adams created an adventure that didn't need to rely on the reflected glory of its source, for *Spider-Man* is excellent as a game. It captures the attributes of the arachnoid hero perfectly, and again the superb comic-style graphics enhance the textual imagery.

DIY ZOIDS

The programmers of Electronic Pencil Company made a name for themselves with Century Hutchinson's *The Fourth Protocol* (see the section on book tie-ins), and ***Zoids*** (96% Issue 25) for Martech only improved their standing. The scenario follows the eternal battle between the malevolent Red Zoids and the heroic Blue Zoids as described in brochures and comic strips given away with the mechanical self-assembly toys.

It could have been an awful licence, but Electronic Pencil Company capitalised on the toys' do-it-yourself element and the strategy/adventure notions of *The Fourth Protocol* accessed through icons and windows representing a mind-merge with the electronic brain of the Zoid you control, creating an original game of high quality that uses its tie-in source as a sensible departure point.

FROM BATTLEZONE TO BATMAN

Mikro-Gen tried its hand at a comic-strip (and TV-series) tie-in with ***Battle Of The Planets*** (71% Issue 26). The cartoon series pits five members of G-Force against Zoltar and the forces of Spectre. The game's scenario based on this notion, but bears absolutely no resemblance to the TV series, looking more like a version of *Battlezone* or *Elite*.

An issue later, Ocean released ***Transformers*** (60%), diving into the continuing battle between the autobots and the decepticons with a licence that nobly tied up with its source series in scenario style and some of the animations – but provided a poor game.

But then Ocean promptly made up for it by releasing Jon Ritman and Bernie Drummond's ***Batman*** (93% Issue 28) with the caped crusader making a timely entrance in dramatic style. When Boy Wonder Robin is kidnapped, it's a fine time to discover the Batmobile in pieces. You explore the Batcave to find and assemble the Batmobile's parts or Robin is done for.

Batman is derivative of other 3-D isometric games but manages to improve on the formula by including many special effects. The connection with Batman, however, lies only in the graphic character of the hero, and even so there aren't any of Batman's traditional foes to overcome.

2000AD

2000AD characters ought to be ideal for computer games, but they haven't fared at all well (yet) – ***Strontium Dog*** (42% Issue 13) from Quicksilva isa confusing and tedious example, and ***Nemesis The Warlock*** (61% Issue 40), released by Martech, though blessed with suitable graphics, lacks excitement.

Piranha's ***Rogue Trooper*** (79% Issue 36), though programmed by Design Design, hardly helped. The game – his unit betrayed and systematically wiped out, Rogue Trooper embarks on a mission to recover the vital evidence needed to convict the traitor – is far too easy to get through.

But Piranha did much better than Melbourne House did with another *2000AD* character. As the hero of ***Judge Dredd*** (42% Issue 38), you go through the futuristic city capturing – or eliminating – unfortunate perps. The graphics are well-drawn but spoiled by a host of attribute problems, and the game itself is extremely boring – a great licence opportunity ruined by poor implementation.

There's another *2000AD* licence reviewed this issue – Martech's strange *Sláine*, on page 161 – and there was a feature on the comic's tie-ins last issue.

FAILURE OF THE UNIVERSE

US Gold's ***Masters Of The Universe*** (28% Issue 38) must be one of the most abysmal tie-ins ever. Controlling an ill-defined He-Man you enter Castle Greyskull, rescue Orko the Wizard and overthrow evil Skeletor. Presentation and gameplay are simply appalling.

And then there's ***Challenge Of The Gobots*** (37% Issue 43) from Reaktör, yet another dreadful tie-in. Controlling Leader-1 you embark on a dangerous mission to rescue your friends. Whatever one might have imagined the game could look like, no-one could have been prepared for something faintly reminiscent of the ancient Commodore 64 hit *Sheep In Space*. Poor content, poor programming and steep price resulted in an extremely disappointing product.



CADE
TRAZ
TRAZ – A New Twist To A Great Game
Exciting one or two player action as you help the rogue robot prisoners escape from captivity.
A challenging duel with your computer. TRAZ will keep you coming back for more. Uniquely laid out in an 8 x 8 grid and with random entry to the playing area. TRAZ brings a new twist to an arcade classic.
Commodore 64 Cassette £9.95 Disk £14.95
Spectrum Cassette £8.95
Amstrad Cassette £8.95
Implosion
Cascade Games 1-3 Haywra Crescent, Harrogate, North Yorkshire, HG1 5BG. Telephone: 0423 525325/504526
Answerphone: 0423 504663 Telex: 265871MONREF G
(Quote 72: MAG31320 in first line of text) Fax: 0423 530054.
SCADIA
CASCADIA...COMPUTER ENTERTAINMENT SECOND TO NONE.
Most screen shots taken from C64 versions

Nick Roberts' festive

PLAYING TIPS



Jingle bells, jingle bells, jingle all the way to the postbox – welcome to a bumper Christmas Playing Tips that's kept me hard at work with Lloyd's letter-opener (finally relinquished) for late nights on end. CRASH Towers is looking very festive with decorations galore; my contribution is a piece of tinsel that won't stick! (All that glitters is not adhesive – Lloyd's grandma.)

And if you're looking for this in a Christmas stocking I'm the knobbly bit near the orange . . .

Anyway, this month the section's full of maps. Yogi Bear, and Mercenary are there in black and white (and a few colours too); there's a three-part POKE for Agent X II and other routines for ATV Simulator, Batty and How To Be A Complete Bastard.

And there's a Tai-Pan special with tips, maps and a table of objects and where to find them.

FREDDY HARDEST (NOT SO HARD?)

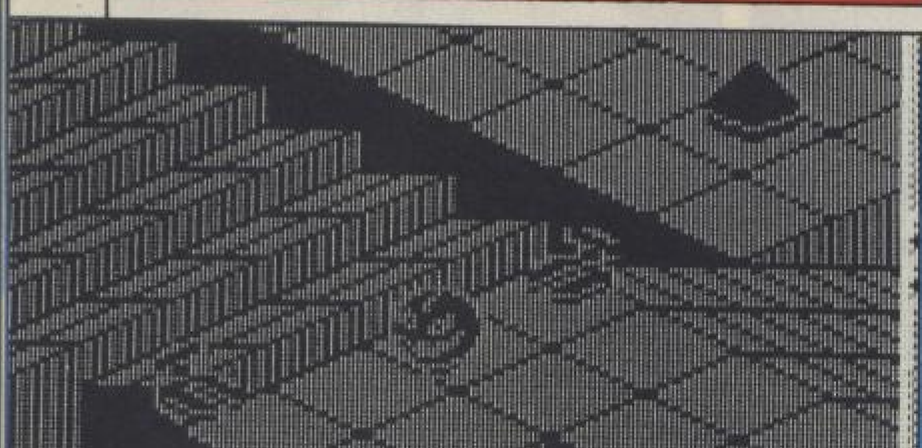
That eponymous hero Freddy Hardest has charmed dozens of tipsters into doing their stuff – and delighted cries of 'I've reached Level Two' have been floating around the CRASH office ever since.

Daniel Fielding **of Plymouth,** Adam Cundy **of Sherburn-In-Elmet,** Dominic Kearney **of Tooting,** Kwokura Lee **of Neath,** Kevin Tuck **of Bristol,** Stephen Pettitt **of Maidstone,** Matthew Safe **of Prestbury,** James Alcock **and** Robin Alcock **of Northampton, and last but not least** Marcel Bowen **of Cleobury Mortimer (within delighted-crying distance of Ludlow) are all contestants in this month's 'What's the code?'**

And the result is unanimous – they all agree that the code is . . .

897653





RED L.E.D. – THE DROIDFUL DETAILS

Francesca Young **of Greenwich has sent in these tips for Starlight's** Red L.E.D. **specially for the little light-emitting diode in the top of my Spectrum +2! And she promises some more next month . . .**

The droid **FANG** is a bit sticky and sticks to slopes, which is very useful for the centre hexagon and for the bottom left and top right green ones. However, he becomes uncontrollable on acid lakes – even if they are ice. It is not very wise to take him to levels with acid in them.

HOVER hovers! He floats on the surface, so he is immune to acid. He is very useful on the bottom left and top right hexagons but he isn't as manoeuvrable as FANG and BALL.

BALL isn't as good a droid as FANG and HOVER but he can go anywhere if he isn't killed from the acid. He is safe on most of the dry landscapes because he doesn't take as much damage as the other two. He should also be safe on any level as long as you've found the ice switches.

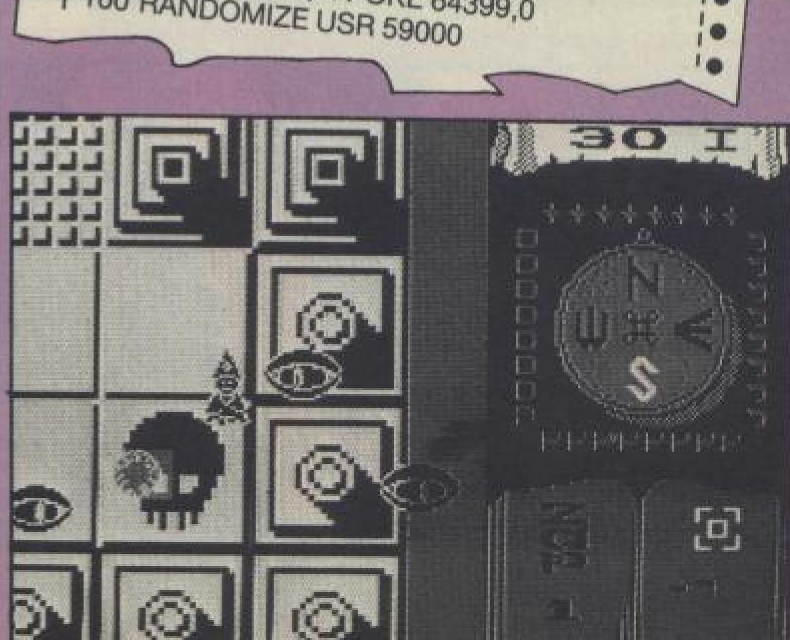
You shouldn't be afraid of **quitting your level** as long as it doesn't harm your route. It can be worth going in just for a while or to get energy for a weak droid, when you know a weak spot where you can sit and defend yourself. You must always try and enter the next grid level with as much time as possible.

The **bonus** is a critical part of *Red L.E.D.*. An extra bonus letter is awarded every 10,000 points (provided you picked up the last one, and only one is given per hexagon). If you learn where the bonus letter appears you can take it as soon as it appears and get out for the next one.

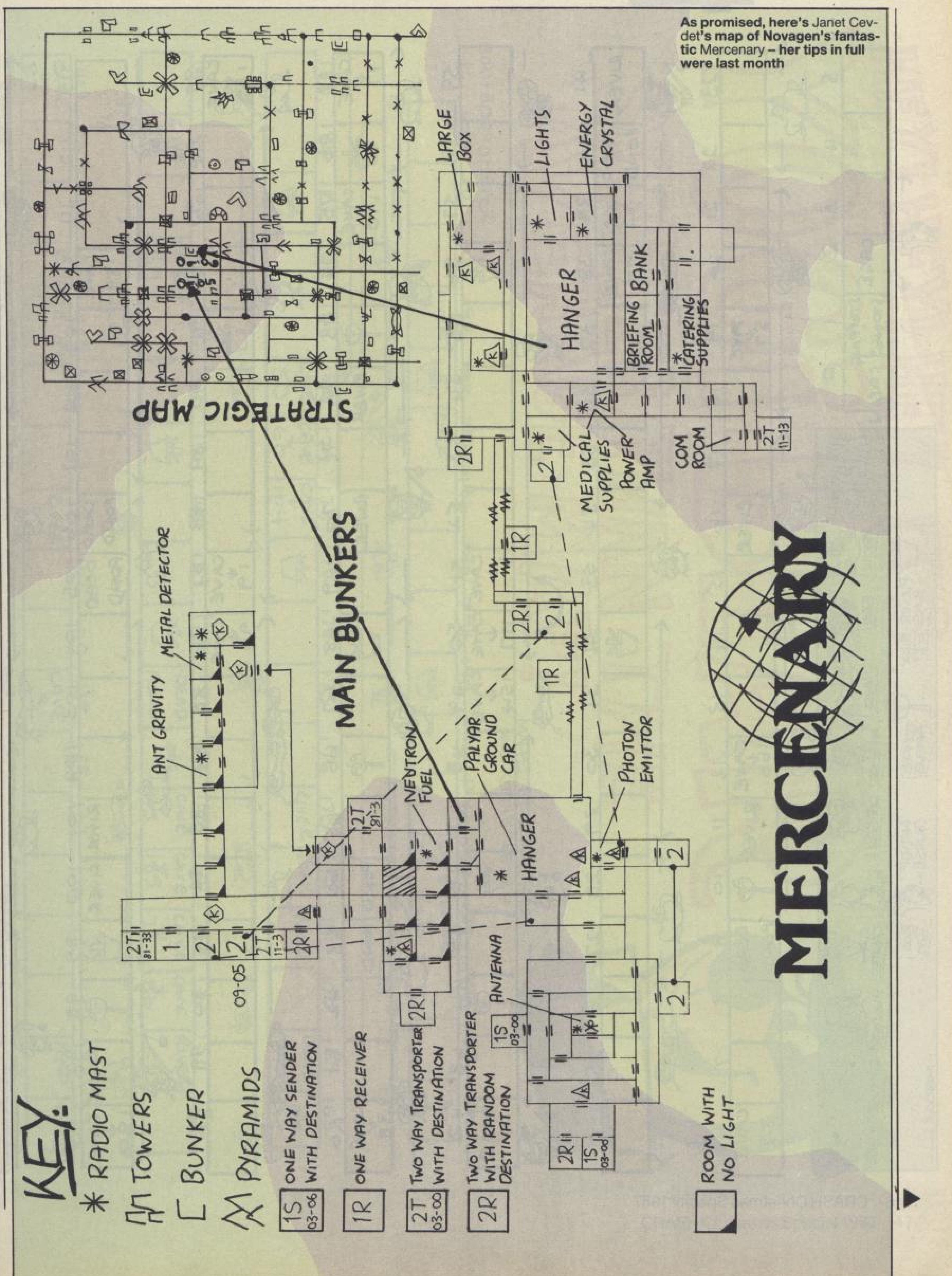
WIZ – DON'T LET IT RUNE YOUR LIFE

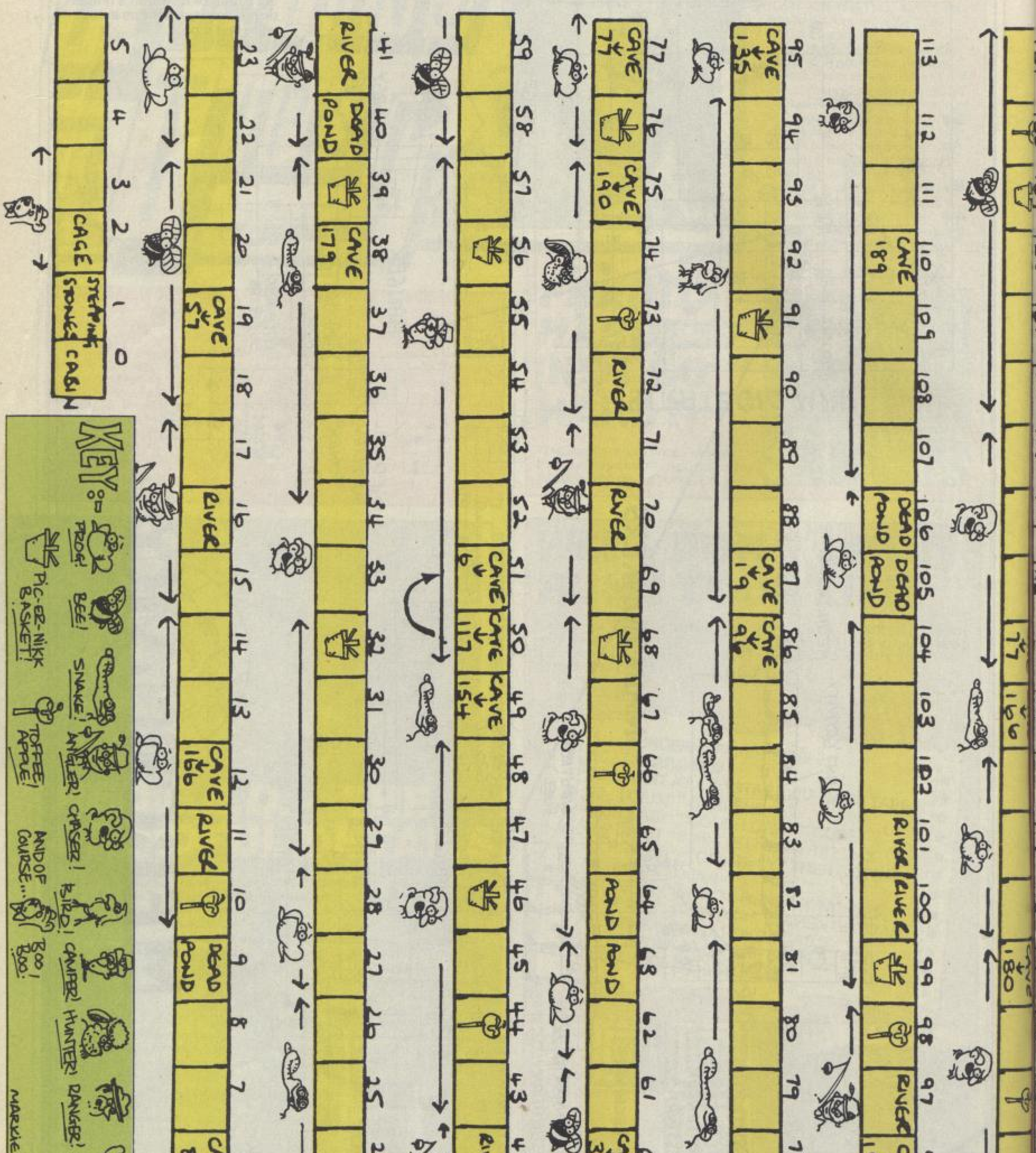
Melbourne House's highly colourful Wiz **wasn't liked much by the reviewers in Issue 42, but for those of you did go out and buy it here's a short POKE routine for infinite lives and runes. It's from** Martin Spraggett **of Coventry.**

```
5   BORDER 1: PAPER 1: INK 7
10  CLEAR 24999
20  PRINT AT 5,5;"START WIZ GAME TAPE"
25  LOAD "" SCREEN$
30  LOAD "" CODE: LOAD "" CODE
40  INPUT "INFINITE LIVES (Y/N)? ";A$
45  IF A$="y" OR A$="Y" THEN GOTO 60
50  POKE 60305,0
60  INPUT "INFINITE RUNES (Y/N)? ";A$
65  IF A$="y" OR A$="Y" THEN GOTO 100
70  POKE 64355,0: POKE 64218,0
80  POKE 64279,0: POKE 64399,0
100 RANDOMIZE USR 59000
```



As promised, here's Janet Cevdet's map of Novagen's fantastic Mercenary – her tips in full were last month





KEY:
FROG!
BEE!
SNAKE!
ANGLER!
CHASER!
BIRD!
CAMPER!
HUNTER!
DANGER!
MOOSE!
PIC-ER-NIKK BASKET!
TOFFEE APPLE!
AND OF COURSE...
BOO! BOO!
MARKIE x
CAGE
STEPPING STONES
CABIN

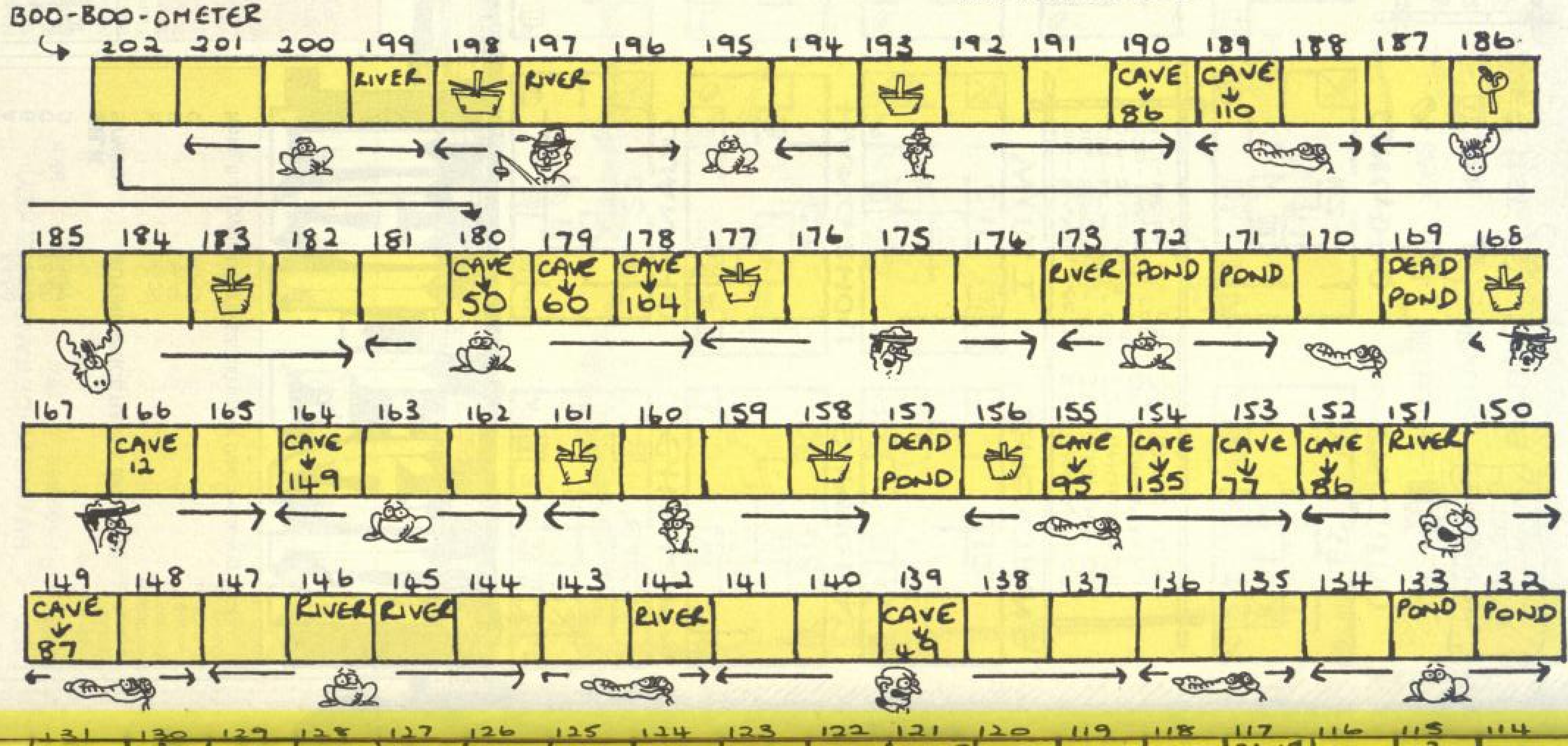
HEY! HEY! HEY! IT'S.....

YOGI BEAR

SMARTER THAN THE AVERAGE MAP!



MAPPED BY BERTIE BRIE AND KEITH CHEESE!



PLAYING TIPS

Tai-Pan has been a megafavourite lately – I've never seen so many maps and tips for one game. And when the Tai-Pan **file finally burst this special was born . . .**

Tips: Ian Meadows **of Hornchurch**
Maps and price lists: Stephen Lang **and** Chris Lang **of Northampton (who win £30 worth of software as Cartographers Of The Month)**

PLAYING TAIPS

To make money easily . . . go to the warehouse and buy a box of tea and sell it back (you'll lose money, but don't worry); then go the the armoury and buy some musket shot and cannon shot; then go back to the warehouse and buy some more tea. If you sell the tea back to the warehouse they'll pay up to four times as much as it cost you, and if you keep on doing this you will become a mighty trader or 'tai-pan' – the object of the game.

KEY TO PRICE RANGES

TEA

SYMBOL	BUYING PRICE RANGE (000s of $)
A	23-25
B	25-29
C	29-31

JADE

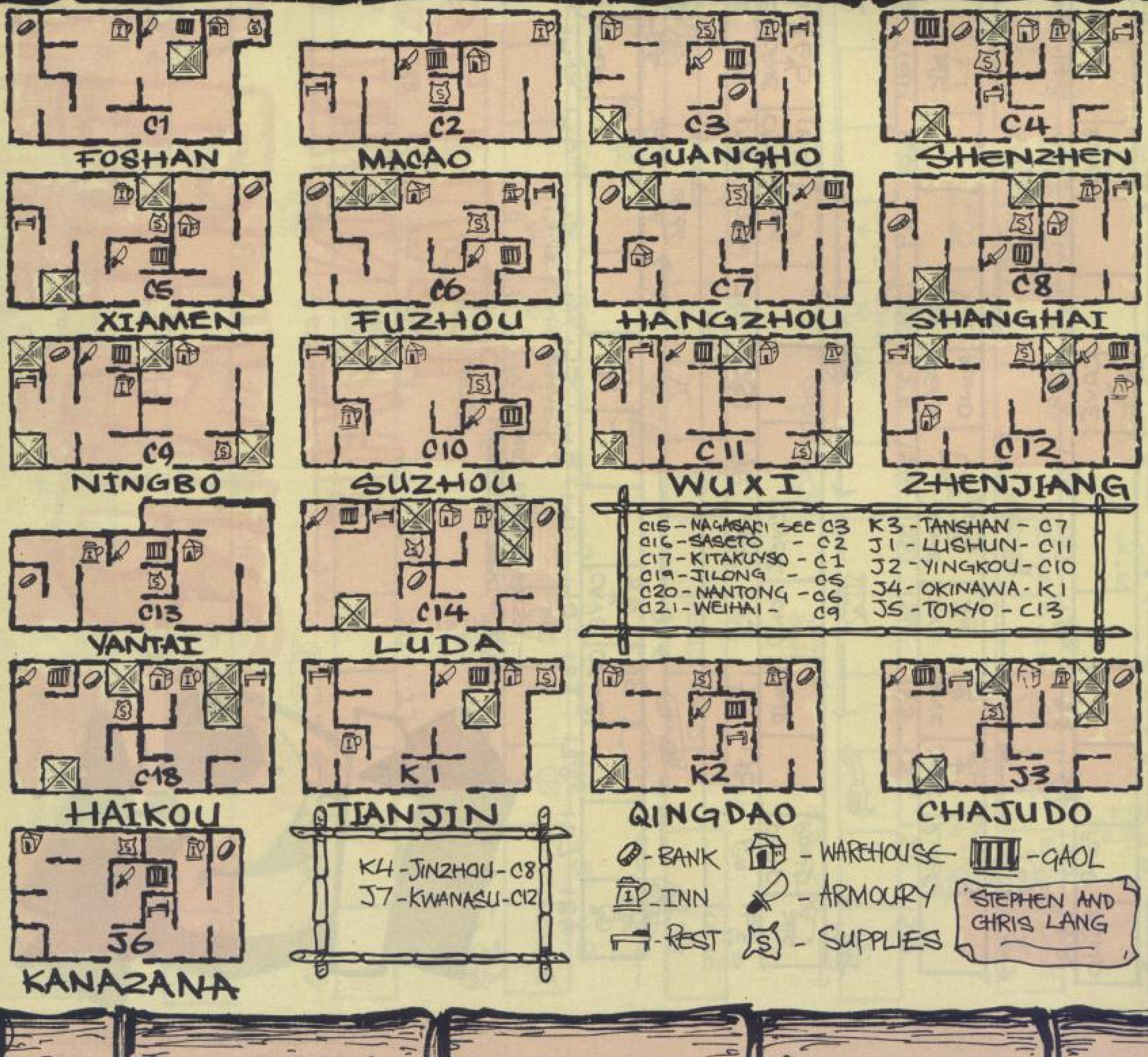
SYMBOL	BUYING PRICE RANGE (000s of $)
A	64-66
B	71-74
C	78-80
D	85-87

SILK

SYMBOL	BUYING PRICE RANGE (000s of $)
A	36-39
B	39-42
C	42-45

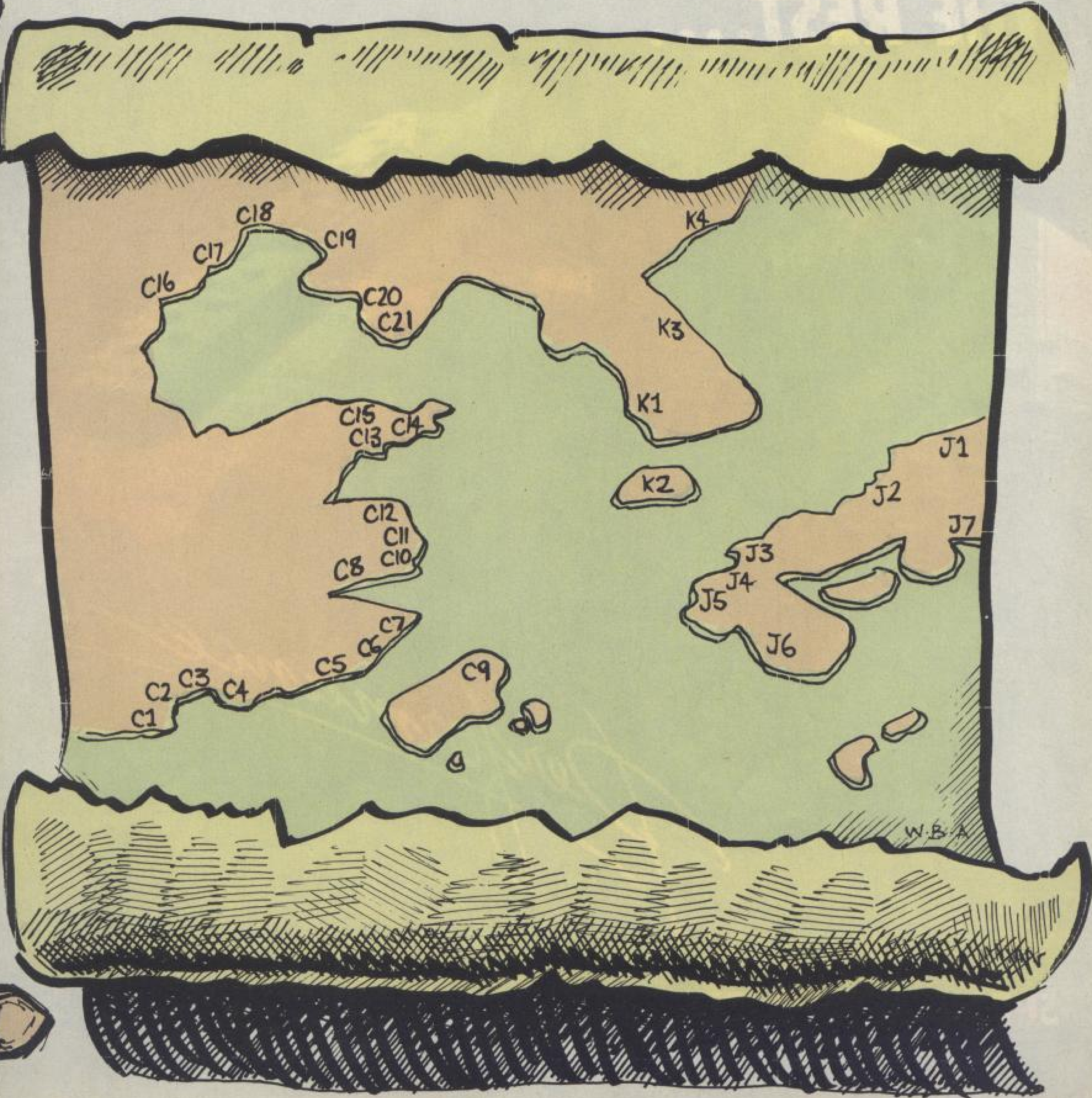
Note: the buying price is $2,000 higher than the selling price.

TAI-PAN



PRICE LIST OF GOODS

CITY NAME	NUMBER	BUYING PRICE RANGE (SEE KEY) TEA	JADE	SILK
Foshan	C1	B	D	B
Macao	C2	B	D	B
Guanghou	C3	B		B
Shenzhen	C4	B	D	B
Xiamen	C5	B	D	B
Fuzhou	C6	B	D	B
Hangzhou	C7	B	D	B
Shanghai	C8	A	C	C
Ningbo	C9	B	D	B
Suzhou	C10	A	C	C
Wuxi	C11	A	C	C
Zhenjiang	C12	A	C	C
Yantai	C12	A	C	C
Luda	C14	A	C	C
Nagasaki	C15	B	A	A
Saseto	C16	B	A	A
Kitakyuso	C17	B	A	A
Haikou	C18	B	A	A
Jilong	C19	B	A	A
Nantong	C20	B	A	A
Weihai	C21	B	A	A
Tianjin	K1	A	C	C
Qingdao	K2	A	C	C
Tangshan	K3	B	A	A
Jinzhou	K4	C	B	C
Lushun	J1	C	B	C
Yingkou	J2	C	B	C
Chajudo	J3	C	B	C
Okinawa	J4	C	B	C
Tokyo	J5	C	B	C
Kanazana	J6	C	B	C
Kwangsu	J7	C	B	C




QuickShot
JOYSTICKS
ONE THING
MAKES THEM BETTER THAN
THE REST....
Performance
SPECTRAVIDEO LTD. 165 Garth Road, Morden, Surrey SM4 4LH, England. Telephone 01-330 0101 (10 lines)

ATTACK OF THE HOWDON HACKERS

Arraaggghh! The Howdon Hackers **don't seem to know the meaning of fair play – they've given me so many POKEs for new games that I'm just spoiled for choice.**

But here are their three Agent X II **POKEs, an** ATV Simulator **routine and the long-awaited** Batty **POKE.**

AGENT X II

```
10 REM AGENT X II - PART 1
20 REM HOWDON HACKERS '87
30 REM
40 CLEAR 24639
50 LOAD "" CODE 24640
60 FOR F=23296 TO 23316
70 READ A: POKE F,A: NEXT F
80 DATA 62,14,50,201,96,62
90 DATA 91,50,202,96,195,168
100 DATA 96,0,175,50,176,225
110 DATA 195,162,98
120 RANDOMIZE USR 23296
```

```
10 REM AGENT X II - PART 2
20 REM HOWDON HACKERS '87
30 REM
40 CLEAR 24639
50 LOAD "" CODE 24640
60 FOR F=23296 TO 23316
70 READ A: POKE F,A: NEXT F
80 DATA 62,14,50,201,96,62,91
90 DATA 50,202,96,195,168
100 DATA 96,0,175,50,35,244
110 DATA 195,162,98
120 RANDOMIZE USR 23296
```

```
10 REM AGENT X II - PART 3
20 REM HOWDON HACKERS '87
30 REM
40 CLEAR 24639
50 LOAD "" CODE 24640
60 FOR F=23296 TO 23319
70 READ A: POKE F,A: NEXT F
80 DATA 62,14,50,201,96,62
90 DATA 91,50,202,96,195,168
100 DATA 96,0,175,50,129,197
110 DATA 50,226,195,195,162,98
120 RANDOMIZE USR 23296
```

ATV SIMULATOR

```
5 REM ATV HACK
6 REM HOWDON HACKERS '87
10 CLEAR 25400: LET T=0
20 LOAD "" CODE
30 FOR F=23296 TO 23339
40 READ A: LET T=T+A: POKE F,A
50 NEXT F
60 IF T<>4761 THEN PRINT "ERROR":
   STOP
70 DATA 221,33,0,64,17,0
80 DATA 27,55,62,255,205,86
90 DATA 5,221,33,56,99,17
100 DATA 64,156,55,62,255,205
110 DATA 86,5,175,50,90,235
120 DATA 62,30,50,186,223,50
130 DATA 187,223,195,176,214
140 DATA 127,72,72
150 RANDOMIZE USR 23296
```

BATTY

```
10 REM BATTY HACK
20 REM HOWDON HACKERS '87
40 CLEAR 60000
50 LOAD "" CODE
60 POKE 65522,250
70 FOR F=64000 TO 64012
80 READ A: POKE F,A: NEXT F
90 DATA 62,228,50,51,189,62
100 DATA 2,50,52,189,195,0,104
110 RANDOMIZE USR 64753
```



CHEAT MODE MOTEL

(PLEASE LEAVE *SOLOMON'S KEY* AT THE DESK) (WE PROVIDE *EXOLON* SERVICE)

And now, from the magazine that brought you classics like *The CRASH History*, **On The Screen and Et Al, comes the continuing saga of Cheat Mode Motel.**

Everyone's home for Christmas, of course, so there's only one resident in the motel. A suspicious traveller calling himself Mr Dehon Denis **has booked in, paying with a** Solomon's Key **cheat!**

Go to the define-keys option and type in EBORP. You will then hear a tune, and when you start the game you'll have infinite lives.

That works the same way as the Exolon **cheat Lloyd printed in Issue 45 – speaking of which, it was wrong! Here's** Thistle's **cheat in full and correct:**

For infinite lives in *Exolon*, go to the define-keys option and type ZORBA (not ZOBRA). **(We did have a strange Greek at the motel, now that you mention it – Manager)**

▶

PLAYING TIPS

INFINITE *BATTY* LIVES

The Industrious Hackers have fitted in just a bit of hacking while working on a revolutionary 100%-hackproof protection system! This month they've got a routine to give you infinite lives in Elite's Batty.

```
10 REM BATTY POKES
20 REM INDUSTRIOUS HACKERS
30 REM C. SMITH, J. BEAN, D. AUSTIN
40 REM CRASH '87
50 CLEAR 24576
60 RESTORE
70 PAPER 0: INK 0: BORDER 0: CLS
80 LOAD "" CODE 64753
90 POKE 65522,252
100 FOR F=64512 TO 64518
110 READ A: POKE F,A: NEXT F
120 RANDOMIZE USR 64753
130 DATA 237,67,57,189
140 DATA 195,0,104,0
```

HOW TO GET COMPLETELY POKED

Many POKEs have arrived for Virgin Games's How To Be A Complete Bastard – here's one routine from Kevin Southern that caught my eye.

```
1   REM HOW TO BE A COMPLETE
    BASTARD
2   REM BY KEVIN SOUTHERN
4   CLEAR 49151
5   LET T=0: LET W=0
10  FOR F=47872 TO 48011
15  READ A: POKE F,A
20  LET T=T+A*W: LET W=W*1
30  NEXT F
35  IF T<>1012808 THEN PRINT "ERROR IN
    DATA": STOP
40  PRINT AT 10,0;"START HOW TO BE A
    COMPLETE BASTARD TAPE"
45  LOAD ""CODE
50  RANDOMIZE USR 47872
100 DATA 221,33,122,187,6,6,197
110 DATA 221,110,0,221,102,1
120 DATA 221,78,2,6,0,17,0,125
130 DATA 237,176,235,54,201,30
140 DATA 150,205,0,125,221,35
150 DATA 221,35,221,35,193,16
160 DATA 222,33,103,238,17,0
170 DATA 252,1,0,4,237,176,175
180 DATA 50,115,255,33,80,187
190 DATA 17,23,255,1,3,0,2,37
200 DATA 176,33,83,187,17,100
210 DATA 95,1,50,0,237,176
220 DATA 195,244,254,205,100
230 DATA 95,62,195,50,76,255
240 DATA 33,112,95,34,77,255
250 DATA 201,253,33,58,92,62
260 DATA 62,50,22,135,33,10
270 DATA 50,34,23,135,33,230
280 DATA 177,34,25,135,49,0
290 DATA 96,195,0,95,196,228
300 DATA 16,212,228,24,18,229
310 DATA 12,30,229,14,44,229
320 DATA 25,80,229,11
```

SUPER *SUPERSPRINTING*

Electric Dreams's car-racing game from Issue 46 has caused quite a commotion in the tips department. Perhaps someone wrote a POKE and everybody else copied it, or perhaps everybody wrote all their POKES exactly the same! Anyway, the one that came out of the hat first was a routine from The Fat Boys (sounds a bit like my brother's mates).

```
1  REM SUPERSPRINT POKE
2  REM (C) THE FAT BOYS '87
5  CLEAR 32767
10 PRINT AT 10,3;"START SUPERSPRINT
   TAPE"
11 LOAD ""CODE
12 POKE 65108,194: POKE 65092,37
13 FOR F=65400 TO 65413
14 READ A: POKE F,A: NEXT F
15 DATA 62,201,50,206,192,195,
   0,154,205,64,154,195,44,255
16 RANDOMIZE USR 65408
```

PASS-WORD SQUAD

Right, it's time to surrender all those dangerous passwords that can get you to higher and more dangerous levels of Mastertronic's Agent X II (one of the most popular games for tipping at the moment). The offending parties are Mat Crawley **of Sheffield,** James Alcock **and** Robin Alcock **of Northampton (you've been in this column once already!),** Marc Johnson **of Herne Bay and** David Rayment **of North Hykeham.**

Type in the two passwords exactly as printed!

STAGE ONE: no password needed
STAGE TWO: HERE COME OL' FLAT TOP.
STAGE THREE: THERE'S NO ESCAPING IT

DESPERATELY SEEKING *DRILLER* MAPS

In every issue from now on, there'll be a special prize (£30 worth of software) for the best POKE/tip/map for a particular game. This month the competition's for the best map of the moon Mitral in Incentive Software's masterpiece Driller (97% in Issue 47!).

You don't have to send in the actual cardboard mapping model that's free with the game – just make a plan of the mapping model laid flat.

Entries to DRILLER MAP COMP a' the usual Playing Tips address, please, by January 15. There'll be a rew little Driller souvenirs for the winner as well as £30 worth of software, and his map will be in Issue 50, published in late February – so if you haven't managed to map the moon, hang on to that model!

All good things must come to an end, I suppose, and Playing Tips are no exception. The tinsel still won't stick, so I'm giving up on it and going home (but once begun, half done – Lloyd's grandma). Once the novelty of all those stocking-fillers has worn off, get hacking, cheating, drilling and mapping . . .

And don't forget to enclose an SAE if you want a reply to a letter, or a map returned. Them upstairs don't like paying too much postage!

NICK ROBERTS
PLAYING TIPS
CRASH
PO BOX 10
LUDLOW
SHROPSHIRE
SY8 1DB

(Merry Christmas and a happy New Year!)

CRASH COURSE



by Rosetta McLeod



Homework for the holidays – reviews of Spectrum educational software covering chemistry, German, information processing and physics, plus learning by bitter experience in a stock-exchange simulation.

The next CRASH Course will be in Issue 50, on sale February 25.

VISIONS OF REVISION

THERE SEEMS to be a growing interest in serious revision software. The Vision Software packages reviewed in Issue 39 are attracting plenty of interest, according to the distributors, Disney. So far, the following subjects have been covered by Vision: biology, chemistry, physics, computer science, French, German, geography, history and information processing. These broad subject areas are divided into units which retail at different prices. Prices for the units reviewed this month are given below, but a full catalogue and order form can be obtained from Disney Ltd, *6 Pilkington Avenue, Sutton Coldfield, West Midlands B72 1LA*.

Each of the 29 units uses a single program with the screen and user interaction being driven via individual data sets developed for each unit and subject. The software is intended to be used as a flexible resource – for example, as a library facility for students to work on modules of their own choice, or as an activity for small groups under the guidance of a teacher.

Many different presentation techniques have been used in each unit to provide variety and to enable a very wide range of material to be displayed, explained and answered, with different levels of difficulty.

A particularly useful feature is that each question set is given an A to C grading in the user guide (A is the most difficult). Each subject is covered in some depth and all the units are suitable for students taking CSE, GCE, 16+ and GCSE courses, as well as providing a revision aid for study after leaving school.

The Vision Software programs don't use graphics, nor do they make much use of colour, but they are very good as serious study aids to be used as reinforcement for specific coursework.

CHEMISTRY

Unit One – Nature Of Matter

Producer: Vision Software
Retail price: £11.40

Vision has four packages covering the chemistry syllabus. The first one, entitled *Nature Of Matter*, starts off by quizzing the user on his knowledge of apparatus. A definition appears on the screen – for example, 'needed for some purity tests' – and two clues are provided if wrong answers are given. This section also includes tests on separation techniques.

The course then proceeds to deal with atomic structure, particles, the periodic table and electronic configuration, acids and bases, salt preparation and identification, pH values and ion tests, and reactions. There is also a guide to accompany the package with tables of chemical data.

The other three packages in the chemistry series cover energy and reaction equilibria; nonmetals, air, and water; and metals and carbon.

Though Vision markets these packages as being for the 11-to-16 age range, the science units are more suitable for older pupils taking GCSE and 16+ courses – there are only a few topics in the chemistry units with the easy C grading.

INFORMATION PROCESSING

Unit Two - Software And Business Systems

Producer: Vision Software
Retail price: £10.95

Following on from Unit One, *Hardware And Techniques*, this package aims to introduce the student to the topics of text-management, business-support systems and data/information systems, including word processing. Complete with quizzes, the package also deals with issues such as security of information, privacy and the social implications of exploiting this technology.

HISTORY

Unit Four – Social (Industry And Transport)

Producer: Vision Software
Retail price: £10.95

Vision Software's history programs cover five topics: *The American West*, *Medicine (The Early Years)*, *Medicine (Recent Developments)*, *Social (Work, Trade And Society)* and this one, *Social (Industry And Transport)*. As with all the history packages, this includes two tapes.

The first deals with the Industrial Revolution and transport before 1850. The Industrial Revolution covers topics ranging from textiles and potteries to the production of iron and coal and inventors and inventions.

Transport before 1850 is covered by question sets on road, rail, canal and steamships, and the second tape deals with industrial development and transport since 1850.

Multiple-choice questions are used in the sections on road transport and communications in general, and there's a quiz on the British press.

This package should be used only for short periods at a time, because there's lots of information to absorb.

GERMAN

Unit Two – Accommodation And Meeting People

Producer: Vision Software
Retail price: £10.95

If you've got through Unit One of Vision Software's German course, you're ready to tackle the two themes of Unit Two: meeting people and arranging accomodation. It offers games based on a town plan found in the user's guide.

The section called *Meeting People* deals with conversational phrases and general information, and introduces the user to a letter in German. It then goes on to deal with writing letters to book accomodation in campsites, hotels and youth hostels. The final section provides useful practice on German verbs, covering various tenses as well as ▶



impersonal and separable verbs. The package contains a keyboard strip for producing the characters in the German alphabet not found on the English keyboard.

This is a comprehensive and interesting suite of programs which would be a useful revision aid for examination purposes, as well as helping the holiday-maker brush up on his long-forgotten school German!

PHYSICS

Unit One – Forces And Motion

Producer: Vision Software
Retail price: £10.95

The first of four physics units from Vision Software, this package covers pressure and density, forces, motion and the motor car. As with all the company's educational packages, a variety of questioning techniques is used – when studying density, for example, the user is asked to indicate with a yes/no response whether he agrees with a number of statements such as 'The volume of a sample of material equals its density divided by its mass'.

When the correct response ('no') is given, the computer explains that volume equals mass divided by density. But if a question is answered wrongly, four possible answers are put on the screen, and the student tries to choose the correct one.

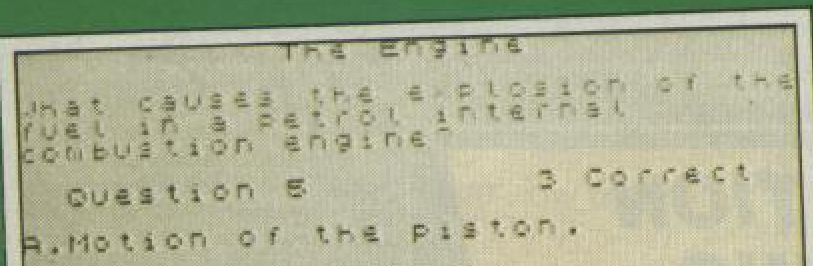
The section on pressure and density ends with a test on Hooke's Law, mass and weight, and the differences between them. In forces, the most difficult question set is on the principles of moments, while the easiest option covers Archimedes' principle.

The final unit is on the motor car, and divides its subject into the engine, the electrical system, the fuel system, the transmission system and auxiliary systems.

The accompanying booklet has tables and figures for specific topics, as well as a list of abbreviations.

Vision Software's three other units on physics cover energy and matter, sound and optics, and electricity and electronics, and together the four packages provide a comprehensive revision course.

► **Examining force and motion in Vision Software's** ***Physics***





► *Stockmarket* **from CCS: lose pounds without pain**

STOCKMARKET

Producer: Cases Computer Simulations, *14 Langton Way, London SE3 7TL*
Retail price: £5.95
Age range: older students/adults

It may seem like a computer nasty in the aftermath of the *other* great CRASH, but this program (from CCS, well-known for its strategy wargames as well as for educational software) should have a wide appeal in the age of privatisation and small investors.

The aim of the game is to maximise the value of your investments by buying and selling shares in up to six companies. There are three levels of difficulty; you can borrow money to the value of your assets in the easier two options, but if you are supremely confident you borrow only half the amount.

The computer can provide you with basic facts about a company, such as its share prices and stability record. And other information is designed to make you feel jittery – for example, a general election might be called.

At the end of five 'days', a statement is presented. Brokers' fees and capital gains tax have to come out of your earnings. The computer also gives you a rating based on your performance, and will comment on the tactics you've employed!

But if you do badly, remember it's only a game and you won't have to sell the Porsche.

COMMENTS

Keyboard play: very responsive to the single-key commands
Graphics: four information graphs, limited colour
General rating: an interesting insight into the volatile dealings of the stock market

WRITE ON

Producer: System Software
12 Collegiate Crescent, Sheffield S10 2BA
Retail price: £9.14
Age range: 4 years to secondary remedial

Write On is designed to develop skills of basic literacy by encouraging children to write. For very young children who are just beginning to learn to distinguish words, the program also assists in the development of a sight vocabulary.

As soon as *Write On* is loaded, the first of nine pages is displayed. This page contains 17 common words, together with some letters and the functions available, and it's the home page to which the program returns after completing most operations.

All of *Write On* is controlled by just two keys, from which the child can select those words he requires to form sentences which are displayed on the screen. By moving the cursor to the chosen box, the child can access a range of words grouped in alphabetical order, and if the word he wants isn't there it can easily be added to the word set.

This personal word set is a particularly useful feature, as up to 240 different words can be built up and saved to tape; thus the learning can be focused on the child's own interests and needs.

The accompanying booklet advises that if the program is being used with a very young child you should start off with a blank word set, and enter the words suggested by the child. Older pupils can have their attention drawn to capital letters and simple punctuation.

Up to a screen of double-space text can be written at a time, and it can then be saved or printed.

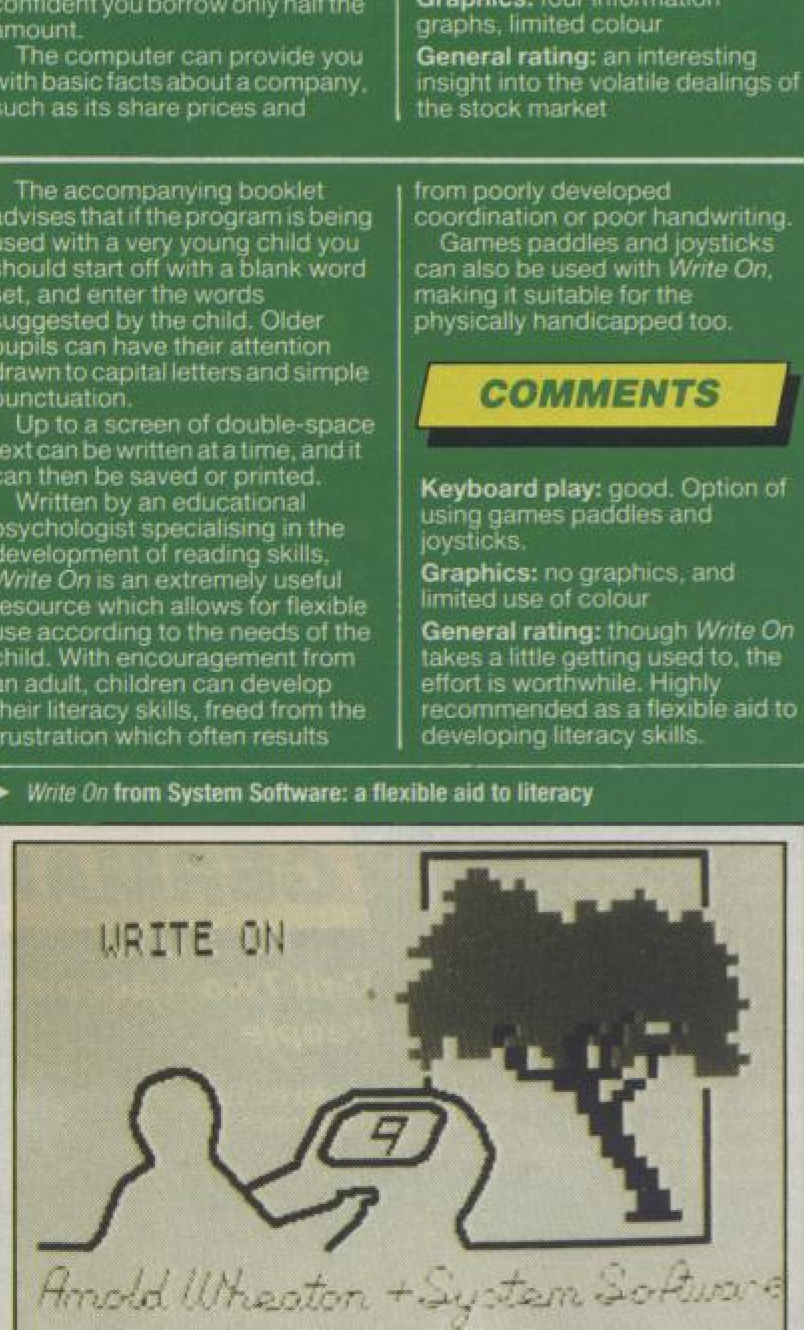
Written by an educational psychologist specialising in the development of reading skills, *Write On* is an extremely useful resource which allows for flexible use according to the needs of the child. With encouragement from an adult, children can develop their literacy skills, freed from the frustration which often results from poorly developed coordination or poor handwriting.

Games paddles and joysticks can also be used with *Write On*, making it suitable for the physically handicapped too.

COMMENTS

Keyboard play: good. Option of using games paddles and joysticks.
Graphics: no graphics, and limited use of colour
General rating: though *Write On* takes a little getting used to, the effort is worthwhile. Highly recommended as a flexible aid to developing literacy skills.

► *Write On* **from System Software: a flexible aid to literacy**





DEREK BREWSTER'S

Adventure Trail



3D

JACK THE RIPPER

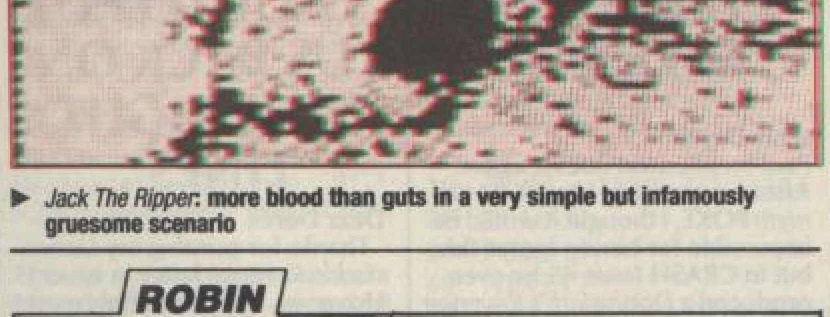
Producer: **CRL**
Retail price: **£8.95**
Authors: **St Brides**

Almost a century ago, Jack The Ripper roamed the dark streets of London's East End for four terror-filled months in 1988. At least seven murders of prostitutes have been attributed to the killer (or killers) unknown, and the gas lamps didn't make anyone feel any safer; Jack might be afoot that night, and British razors have always been of good quality.

CRL and the 'lady' programmers of St Brides, known for their Victorian attire, have chosen to 'commemorate' these events with the first computer game to receive an 18 certificate from the British Board Of Film Classification. It follows in the horror tradition of the same software house's *Dracula* and Commodore 64 *Frankenstein*, both given 15 certificates. (St Brides's previous credits include the rather milder 1985 adventure *The Snow Queen*.)

This scrolling script of Victorian terror was written using Gilsoft's *Professional Adventure Writer* system, and the mock-19th-century text is complemented by graphics screens showing the more unpleasant aspects of the human anatomy when a cutting edge bites deep.

Circumstance leads you to become prime suspect in the police's hunt for London's most wanted man. On waking the next morning you discover that your house is watched by the police. To prove your innocence you must escape from the confines of your small abode and follow the pathway of clues that can prove your innocence.



► *Jack The Ripper:* **more blood than guts in a very simple but infamously gruesome scenario**

PAUL

" What a gruesome subject – I'm not a wimpo, but I can see why it's got an 18 certificate. The graphics aren't really that scary, but the text creates a terrifying atmosphere. Practically, it's annoying to have to go all the way through the long, time-consuming opening sequence each time you play. But once you get into the meat of the game you have to be really clever, trying to fool everyone as to who you are. Jack The Ripper **is repetitive, but there's plenty of atmosphere and it's interesting enough to appeal to nonspecialists. "**

78%

carry, while LOOK brings up a description of your surroundings.

But whatever instructions you might use, don't forget that time is precious. The London bobbies are out to get you.

BYM

" Unlike so many adventures, Jack The Ripper **has a wide variety of options, locations and vocabulary available from the start. The language used is clear enough without the very flashy graphics, and it's extremely easy to follow what's going on. "**

72%

The window seems the only means of escape, but climbing out of a window when there are police close by might make you look a little suspicious . . . perhaps some kind of disguise could be the answer.

Commands can be given in full-sentence form, or using conventional abbreviations such as W instead of GO WEST; adverbs allows you to accomplish tasks slowly or carefully. Commands can be given to other characters with the SAY TO instruction. The INVENTORY command lists everything that you

COMMENTS

Graphics: small gory pictures
Sound: there's an ocarina to play in the first room
General rating: an unsophisticated adventure with lots of witty writing and a much-discussed bloodiness

Presentation	73%
Graphics	47%
Playability	67%
Addictive qualities	72%
OVERALL	**72%**

ROBIN

" Jack The Ripper **is a reasonable introduction to the world of adventuring. But there's in fact very little to do; your course of action is clearly mapped from beginning to end. True, there's some atmosphere when something nasty happens, but it wears off rather quickly. Perhaps the best point is the extensive vocabulary, which allows the novice adventurer to communicate with the computer with hardly any trouble. "**

65%

REVIEWING ADVENTURES

This issue is Derek Brewster's last as Adventure Trail columnist – the programmer/writer is leaving CRASH to set up a software house and won't have time to breathe, let alone LOOK AROUND.

Starting next issue, adventure enthusiasts from the regular CRASH reviewing team will be covering each month's major releases in Adventure Trail – and the tips and letters sections, Signstumps and Signpost, will continue too. (The addresses remain unchanged.) So will Superheroes, annoucing the first people to complete new adventures.

But CRL's ***Jack The Ripper*** **is, we decided, a special case. Its notoriety and 18 certificate are bound to attract many nonadventurers, so it's treated here as an ordinary game.** ▶



PAW PIE

Dear Derek
Having read your favourable review of Gilsoft's *PAW*, I must say that I agree wholeheartedly with your comments. I have discovered several tips which I feel will be of interest to your readers. The first two involve the implementation of two sophisticated commands used in the best adventures – AGAIN (repeat last command), and OOPS (back one move).

OOPS

This is hinted at in the manual. Here is how to actually achieve it. Insert OOPS as a synonym of RAMLOAD (verb 29) and delete RAMSAVE. Then insert the following entries into the process table:

* * 0 E2 33 29 Is verb
RAMLOAD/OOPS
RAMLOAD 255 (see 1 below)
Restore posn
DESC Redescribe (new) locn

* * 1 RAMSAVE Save posn
Notes

1. To limit the power of OOPS with regard to certain commands, you may wish to keep certain flags. If, for example flag 30, the score, is to be preserved replace RAMLOAD 255 with COPY FF 30 255 RAMLOAD 254 COPY FF 255 30. You may also wish to reduce the score using MINUS 30 x.
2. It may alternatively be desirable to completely disable OOPS at certain times by setting a flag, say 100, and inserting in entry * * 0, as:
   E2 100 0 conduct at the start

AGAIN

Insert AGAIN (and desired synonyms) as a new verb number x. Use some storage flags (for convenience I have used 100 + number of flag whose value is to be stored). Then insert the following entries in the response table (which will come after the OOPS entries):

2 E2 33 x
COPYFF 133 33 33 = VERB
COPYFF 134 34
34 = NOUN1
COPYFF 135 35
35 = ADJECTIVE1
COPYFF 136 36
Restore 36 = ADVERB
COPYFF 143 43
Command 43 =
PREPOSITION
COPYFF 144 44
(ie L5) 44 = NOUN2
COPYFF 145 45
45 = ADJECTIVE2

3 COPYFF 33 133
COPYFF 34 134
COPYFF 35 135
COPYFF 36 136
Save Command (ie L5)
COPYFF 43 143
COPYFF 44 144
COPYFF 45 145

NB The OOPS and AGAIN commands MUST be at the start of the table before the normal entries. This is why I have used the * * E2 33 ? technique rather than inserting straightforward OOPS – and AGAIN – entries.

Finally, a couple of brief tips I found helpful.

Sometimes it's desirable to see if an object can be picked up without actually trying to do it using AUTOG. The following routine does this and is best used as a new process table. It assumes the object in question is the current L5 noun (adjective), so if this is not true flags 34 and 35 will need to be set to the appropriate values. It SETS flag 200 if picking up is possible and CLEARS it, otherwise flags 198 and 199 are also used.

* * 0 CLEAR 200 set 200 to zero

WHATO set the object flags
SAME 54 38 Is the object here?
COPYFF 37 199 Can the
SUB 1 199 player hold
GT 199 0 one more object?
WEIGHT 199
Can the player cope
ADD 55 199
with the extra weight?
COPYFF 52 198
PLUS 198 1
SUB 199 198
GT 198 0
SET 200 successful, so
set flag 200 to 255

* *1 DONE
return to calling table

I also found it useful to create a special 'rubbish bin' location in say, loc'n d. This is due to the inability of the program to differentiate between objects which have not been created, and objects which have been created but then a room 1 we find object 1, the pie, and that the pie, if carried, may be eaten. Then we use the following:

EAT PIE CARRIED 1 carrying pie
MESSAGE 'It's tasty' message
PLACE 1 d put it away
DONE finished

Now the obvious thing to do would have been to DESTROY 1. But then the following entry for SEARCH ROOM would have allowed us to discover yet another pie, after eating the first. However, since the pie is now in loc'n d, the routine will NOT allow another pie to be found.

SEARCH ROOM 0 AT 1
in room 1
ISAT 1 252 pie not yet found
MESSAGE 'Found' message
CREATE 1 create pie
DONE
SEARCH ROOM 1 MESSAGE
'Nothing special' Else . . .
DONE

Of course this could all be done with flags, but you only need one 'rubbish bin' to work for ALL such objects, and also you could make visiting the 'rubbish bin' part of the game (cf pirate's treasure chests in games such as *Classic Adventure* and *Lords Of Time*).

Paul Fulcher, Norfolk

THE TYPESETTERS' REVENGE?

Dear Derek
Paul Stephenson does it again! After his amazing *Lords Of Midnight* POKE, I thought it would be impossible for him to better this, but in CRASH Issue 45 he even produced a *Doomdark's Revenge* POKE.

But, as usual, with the good news comes the bad, and the bad news is that the typesetters have done it again. Yes, the *Lords Of Midnight* POKE didn't work, and though I fixed it myself, the proper correction didn't appear till over a year later. Then, when the *Doomdark's Revenge* POKE appeared, I typed it in hastily and, to my dismay, it didn't work.

Then, in an effort to correct the error myself, I found the checksum to be 10426, 1 more than it was supposed to be.

Now, if the program had been in decimal, I would have subtracted 1 from each of the numbers and found the answer by a process of trial and error, but the program was in Hex, and not being skilled in this, I couldn't find a correction to the error.

Normally, I would have waited for the correction, but after the enormous wait for a correction for the *Lords Of Midnight* POKE, I felt I needed to write to make sure of a correction.

Brian Neilson, Lanarkshire

(PART II)

Dear Sir
I waited in anticipation for *Doomdark's Revenge* POKEs and you duly obliged in Issue 45, but as usual the POKE is littered with mistakes.

1. Line 50 – The computer will not accept PRINT $0
2. There are two lines numbered 682
3. You refer to line 691 (end marker) but there is no such line shown
4. Three of us have triple-checked the data block but we still get 'ERROR IN THE 1ST DATA BLOCK'

G A Adams, Scarborough

AND HERE'S PAUL TO PUT US BACK ON THE RIGHT LINES . . .

Dear Derek
Thanks for printing my *Doomdark's Revenge* letter in Issue 45. However, those dreadful typesetting bugs must have been hard at work as there were six mistakes in the letter. The first and most important was in the data in line 508: an F was printed instead of an E. The line should have read

508 DATA B03EC3327
0B0CD69B0C9

Without this correction, on run-



ning the program a checksum error will be thrown up, and if you ignore this the program will crash just after loading the screen.

The others were only small mistakes.

On line 50 there should have been a hash (#) instead of the dollar sign after the PRINT keyword.

There were two lines numbered 682; of course the second line should have been numbered 683.

There was a mix-up with line numbers in the second paragraph of my letter. It should have read: 'Leave out any lines between 600 and 683 you do not want, but you must include the end marker (line 690).'

Paul Stephenson, Leeds

UTILITARIAN

Dear Derek
Of all the adventure utilities – *GAC, PAW, The Quill* etc – which do you recommend? I am hoping to write an adventure which I can put on the market. Is it better to be a freelancer for an already established software house (if so, which one?), or start your own homegrown software company?

Ian Miller, London

Firstly, utilities – and I don't think it is revealing a secret to say that I think Gilsoft's PAW (Professional Adventure Writer) ***is the best utility available at the moment. Its nearest commercial rival is*** GAC (Graphic Adventure Creator, ***but games born of*** GAC ***tend to be a bit samey whereas*** PAW ***is more flexible and has superb vocabulary-handling routines.***

You are quite right in the other part of your letter to observe the lack of utilities in the likes of WH Smith – the large high-street stores need look no further than their sales figures to see that utilities are a minority market (as are programming aids generally). So I would direct you to your local specialist computer store.

If you have no luck there, write direct to Gilsoft for the Professional Adventure Writer ***and to Incentive for the*** Graphic Adventure Creator. ***The Gilsoft address is*** 2 Park Crescent, Barry, South Glamorgan – ***telephone (0446) 732765 – and Incentive is at*** 2 Minerva House, Calleva Park, Aldermaston, Berkshire RG7 4QW ***(telephone (07356) 77288).***

As for writing adventures on a commercial basis, it's important to ask whether the adventure you might create will be commercial – in other words, whether it will be sufficiently entertaining or different to warrant someone purchasing it? My advice is to find some people of similar abilities in your local area.

A computer shop or the local press might direct you towards a computer club where you can mix with people of widely differing abilities and you can learn and have fun whether your attempts are up to commercial standards or not. The vast majority of professionals began as enthusiasts who happened upon some commercial ideas.

If you do find yourself becoming successful you might form a design team which supplies software houses, because in all honesty the computer-games market is now big business and it would take an awful lot of money to set up your own software house, producing your own cassette covers, duplicating your own tapes, advertising etc.

DB

GAC COLOUR

Dear Derek
When I first had *GAC* I couldn't add colour to pictures without clash – but all you have to do is pick a paper colour from 1 to 7 but leave the ink colour on black. Then press the A key to fill the paper with the current colour. Now you can draw and shade just as with a black-and-white picture.

N D Fisher, Birmingham

WAKEY WAKEY

Dear Derek
I have found a way of dealing with the input facility in Mastertronic's *ZZZZ*. To stop the computer butting in when you're trying to type simply connect an interface before loading the game up. I know it works with a Kempston interface.

And to delete a character without interfering with the icons simply press key 1 and voilà.

Neil Blain, Cheshire

GREASED ZIP

Dear Derek
In response to Bernard Parkinson's plea for help in CRASH Issue 44 concerning Ben Hanson's 'zippy routine', I have written an improved and working version of Ben's program. Just load the adventure of your choice and then the search program. If the adventure is not *Quill*ed remove line 90. Then type RUN.

```
10  FOR I = 23296 TO 23334
20  READ A
30  POKE I,A
40  NEXT I
50  DATA 205,107,13,62,2,205,1,22,1,168,97
60  DATA 33,0,0,23766,229,197,63,10,0
70  DATA 254,31,56,5,254,127,48,1,215,193
80  DATA 225,3,43,124,181,32,234,201
90  POKE 23316,47: REM THIS LINE FOR
    QUILLED GAMES ONLY
100 RANDOMIZE USR 23296
```

Joseph Lynass, Belfast



3D

THE BOGGIT
JOEL QUINN of London wants to know how to destroy the trolls.

When you encounter the trolls, wait till they have finished discussing you and then say Lux. This should turn them to putty. (JOHN WILSON).

SPY TREK

'Could you please find it in your heart to help a lady. No? Well, how about helping the other five! Yes, we total six humans, or thereabouts, and we are totally stuck on *Spy Trek* (Americana). Nobody, but NOBODY, has heard of this game except us. We have reached the Eiffel Tower and know that the tramp (old man) has to be there, but he is proving elusive. After trying everything we can think of over six months we still can't get off this screen' writes L MORRIS of Hampshire.

At the airport examine tramp and read sign to learn how much you should give him. Proffer a pound coin seven times then get key. At the tower listen guide and unlock gate with the key from the tramp. Then, where else but up?! (JOHN WILSON)

WINTER WONDERLAND

LEONIE BURTON of London is having a bit of a winter of discontent inside while summer blazes without. 'The problem is I need the master key to enter the rooms that are locked. The master key is in the foyer on a hook on a chain. I've tried every way to get the key but all that comes up is 'you pull the chain but it won't budge'.

Get vacuum cleaner. Go to the middle of the corridor and give the vacuum to the daily cleaner. She is most pleased as she had forgotten where she had left it and gives you some soap in return. Go to the foyer and press key into soap. Make your way to the locksmith. (STEVEN HOUSE)

GREMLINS
CRAIG YOUNG is stuck with those pesky Gremlins.

Drill a hole in the metal plate over the vent. Cut the plastic pipe with the hacksaw and join the pipe from the gas bottle to the plastic pipe. Insert pipe into hole and open valve. Light torch and get out. Move E and W for a few moves and the store should blow up. Follow Stripe and Stripe falls into the empty swimming pool and is stunned. (D MOORE)



TERRORS OF TRANTOSS
BRIAN BENNET wonders how he can get across the turbulent river.
From the plateau, dam the river with PUSH BOULDERS. (JOHN WILSON)

LORD OF THE RINGS
I think Melbourne House's *The Lord of the Rings* is the best computer game ever,' says **CHRISTOPHER TREARTHA**. 'However, I am finding the going tough.
1 I found some gems in Old Man Willow. Can you tell me how to get them out?
2 How do you cross the Brandywine using the ferry?'

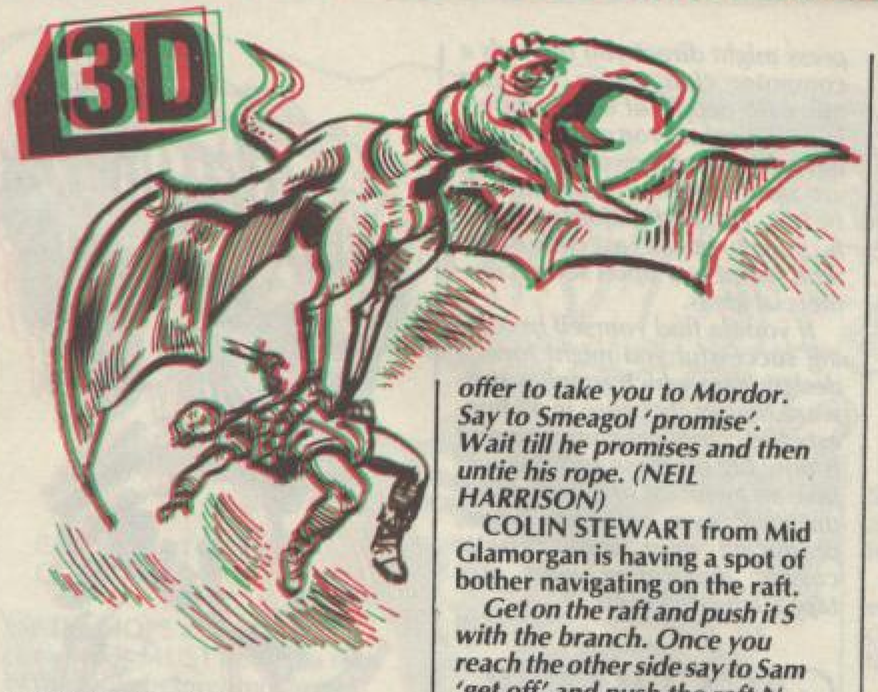
1 Go NE to Tom Bombadil's house. SAY TO TOM 'FOLLOW ME', SW, BECOME MERRY, GET JEWELS, BECOME FRODO, SAY TO TOM 'HELP', NE. The jewels kill the riders by saying KILL RIDER.
2 Follow Farmer Maggot's advice and use the ferry. Share burden by allowing the hobbits to take turns at turning the handle.
(Tips from DES DAVIES)

In Part Two **STEPHEN BOND** is lost in the mines of Moria.
From inside the doorway go U,E,E,E,D,D,W,D,S,D. You should now be in a corridor with a stone door. Smash the door and go E and up. (DES DAVIES)

BEN VOKE inquires: 'Please give me the solution after you reach Merry's house.'
At the grassy plain wait for Merry to arrive. This may take some time if you are only Frodo, so play two characters and move Merry yourself. As Merry collect the meal in his house and head W, N, to the Highway. Go W along the highway to Michel Delving and collect candle and read book. Now go back along the highway (E twice) and N to reach the Oval Lake. Swim in lake. (DES DAVIES)

Game One, Part One, and **PAUL TREGIDGO** (this month's CRASH Challenger) can't get past the last bridge. He thinks he needs the elfstones to do this but doesn't know where to get them.
Elfstones: swim in the Oval Lake and a strange person will appear and throw 2 elfstones at you. (DES DAVIES)

LORDS OF TIME
G MacFadyen has some questions on this Level 9 classic. 'In Zone 3,' he asks, 'what do you do with the struggling cavewoman dragged by her hair?'
Give club to cavewoman.
'In Zone 5, what do you give the dragon?'
Give food to dragon.



THE BIG SLEAZE
'How do I get the sliding door open? The HELP only gives you open **** with ****. I reckon the last word is CROWBAR', muses **RICH HILLS**.
Open grille with crowbar.
The following answers to **G M DOBBS**'s questions may appear enigmatic but I think you'll get the gist of what the questions were . . .
Wait for Ben at the apartment and examine sofa. No-one mentions the medicine cabinet! Sliding doors and secretary are red herrings. (B R BENNET)

SHADOWS OF MORDOR 'I have managed to get down the cliff only to be lost in the maze, and the branch I used as light keeps blowing out. How do I get Smeagol to help?' asks Charles Arnold.
Climb down the rope and you'll be in the swamp. Go E then S then SE. Tell Sam to give all to Frodo, then tell Sam to drop one of the logs. Go W,N,NW then SW. Tell Sam to drop the log, then do the same for the other 3 logs. Tie the rope to the logs and make a raft. (PAUL GODWIN)

MICHAEL PACEY can't get anywhere in the Dead Marshes. He's noticed that in the book Smeagol leads the hobbits through, but in the game Michael can't get the slimy beast to do anything. In the back of the instruction leaflet it mentions a 'promise' command but Michael can't find any way of using it.
Smeagol and yourself get off the raft into the Dead Marshes. Go E, then SE. If there is a black rider there just wait and it will go away. Smeagol will suggest you go E. Go E and you will be in a small valley with a muddy stream. Go SE, S, W, S, S, S. (PAUL GODWIN)
As for the 'promise' command, when the tied-up Smeagol asks for the rope to be taken off say 'no' and he will offer to take you to Mordor. Say to Smeagol 'promise'. Wait till he promises and then untie his rope. (NEIL HARRISON)
COLIN STEWART from Mid Glamorgan is having a spot of bother navigating on the raft.
Get on the raft and push it S with the branch. Once you reach the other side say to Sam 'get off' and push the raft N with the branch. Say to Smeagol 'get on' and push it S (the raft can only carry two – otherwise it sinks). Then follow the instructions Smeagol gives you. (NEIL HARRISON)

'In Issue 44 you said that you dragged and dropped the logs and then made a raft with the rope. Where did you drag them to? I've gone everywhere and all I get is Sam and his description. Also, when you use the word 'push' it says you cannot roll the raft, who wants to roll it?' writes **NEIL MANSON**.
Drag the logs to the swamps edge. Drop everything but the ring, drag the logs in turn. Go back for your possessions, tie the logs. The raft will not hold everyone at once. (P J FAIRWEATHER) Make sure you have the rope. TAKE ALL and MAKE RAFT. (NEIL HARRISON)

'I'm sure Gollum could be helpful but every time I speak to him he runs away screaming' (*like Nick Roberts in the Challenge – Man Ed*) – **PAUL TREGIDGO**
Try to kill Smeagol and make him promise to behave. (PAUL GODWIN)

THE HELM
NEIL MANSON asks 'what do you use for a blowpipe?'
TAKE DART and INSERT DART into hollow reed to form blowpipe.

VALKYRIE 17
CRAIG YOUNG is in the sewers with the rats and wishes they were all like Roland.
Go to the butchers and take a leg of lamb. When the butcher comes at you, give up your lead box. Go down the sewer and move N for four moves. Wear the aqualung, go N and through the gap in the wall. The rats will prefer the meat! (BILLY DINGWALL)

'How do I get the necklace to pay for the bill? Can I get out of the hotel by the window?' – **MICHAEL BULL**.
Search, shake and examine everything. Tie sheets together and to the bed. Climb out of window. (BILLY DINGWALL)

KAYLETH
MICHAEL BULL asks two questions: 'What is the fuse used for? How do you get the water to soak the compost?'
Insert fuse into skimmer. Empty water onto compost, plant bulb in compost. (ANDREW HILL)

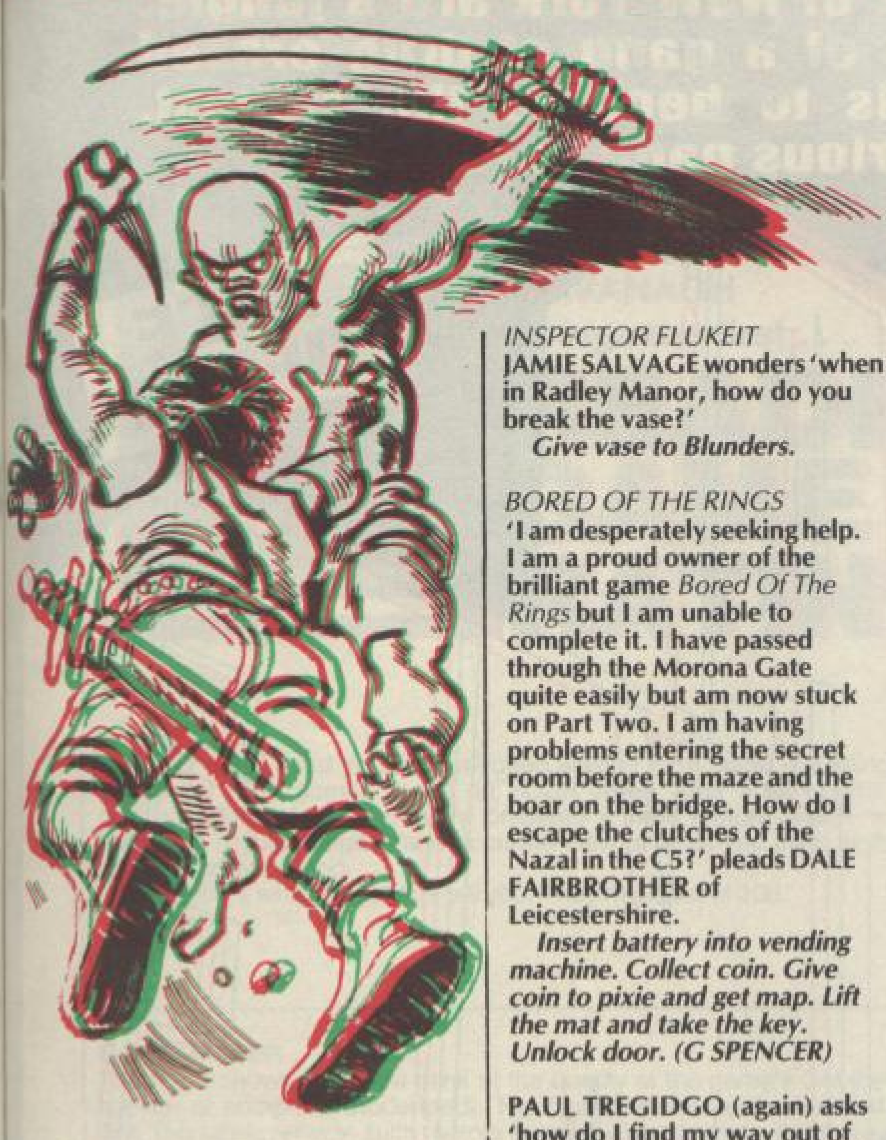
THE FOURTH PROTOCOL
'In the middle of the second game, *The Bomb*, I have exchanged the case for a tracer bug and receiver off Crick. But who to plant the bug on seems a mystery as everyone seems to be the good guys,' says **J NORMINGTON**.
To bug one of the journalists you need to know which is an illegal. Buy a camera from Boots of Oxford Street and take a photo of them. Buy some flowers at the Barbican florists and take the flowers and camera to C. Return to Heathrow and use the bug in the Barbican. To get to the florist go W,N,S,E, buy the flowers. To escape go N,N,N,E,E,E,S,N,S,N,W,W,E. Buy a guide book from the shop and examine it. If you get lost, directions from landmarks to the florist are as follows:
Concert hall .... N N S E
Theatre .... S W N S E
Guard .... N N W N S E
Tramp
.... E N E W S, then see guard
Shop .... W E, then see tramp

ZZZZ
NEIL LOFTS is stuck: 'I am at a total loss with *ZZZZ* and would be very grateful if you would answer this little lot.
1 How do you avoid being nicked for jaywalking? (HELP tells you to 'do the hitch-hiker'.)
2 What do you do at the Snow Palace?
3 How do you pull up the bucket?'

1 Thumb a lift.
2 Examine the fridge. Get the cheese and close the fridge. Untie the chest and open it. Get the tie and pistol.
3 Put bucket on hook. Turn the handle and you will hear a voice say 'OK'. Turn the handle again and the bucket will fill with water. Fill the pistol. (STEVEN HOUSE)

'How do I take the bike without waking the bandit and get into the ice palace?' – **STUART BRAND**
PUSH BIKE. RING the BELL and GIVE BIKE TO the SANMAN (STEVEN HOUSE)





THE HOBBIT
ALEX CONSTANTINOU asks:
1 **'How do I get to the Elvenking's Halls?'**
2 **'At the river, how do I get into the boat and use it?'**
3 **'Where do I find the spiders and the Elvish Clearing?'**

1 ***If the woodelf doesn't capture you, you must make your own way to the Elvenking's Halls. Type in THROW ROPE ACROSS then PULL ROPE.***
2 ***The boat will float across to the east side so you CLIMB OUT, then go east and BREAK WEB.***
3 ***Go NE, break the spiders' web again then go north to the Elvish Clearing. (DESMOND CORRIGAN)***

'Tell me how to kill the dragon' says ARASH IRANI.
Say to Bard 'Shoot Dragon'. (JASON LIMBER)

JOSEPH DIXON would like to know how to get the boat in Mirkwood. ***HOLD ROPE, THROW ROPE (repeat till rope catches boat). PULL ROPE and CLIMB INTO BOAT. (DAVID COOKE)***

MATT LUCAS
'How do you get the code out of the vase, and is there a use for the shoe?' – DAVID MITCHESON
TAKE VASE, TIP VASE, DROP VASE, READ NOTE. (R S COLES)
I couldn't find any use for the shoe in the notes I have!

INSPECTOR FLUKEIT
JAMIE SALVAGE wonders 'when in Radley Manor, how do you break the vase?'
Give vase to Blunders.

BORED OF THE RINGS
'I am desperately seeking help. I am a proud owner of the brilliant game *Bored Of The Rings* **but I am unable to complete it. I have passed through the Morona Gate quite easily but am now stuck on Part Two. I am having problems entering the secret room before the maze and the boar on the bridge. How do I escape the clutches of the Nazal in the C5?' pleads DALE FAIRBROTHER of Leicestershire.**
Insert battery into vending machine. Collect coin. Give coin to pixie and get map. Lift the mat and take the key. Unlock door. (G SPENCER)

PAUL TREGIDGO (again) asks 'how do I find my way out of Morona in Part Two? I've found a map, treasure, and air rifle but I'm still lost.'
Enter the maze and go E,E,N,E,E,S,W,S,E. TAKE POSTER and go W,S,W. Drop the poster to get past Ponce and the others. (GARY JUKES)

SORCERER OF CLAYMORGUE CASTLE
'How do you get into the loft?' – STUART BRAND
CLIMB CHANDELIER and cast Light-Square Spell. Throw CRATE and GO LOFT. (ALEX NG)

'How do you get past the lava stream?' asks DAVID HUBBARD.
Enter the stream, squeeze towel and dry it. (ALEX NG)

MARK DARLINGTON is stuck right at the beginning of this game. He can get to the bottom of the moat but not without drowning! He wants to know if there is something he can do before entering the moat.
Dig in the field to reveal a star. Go west and cast Fire Spell at the tree. Examine ashes to find another star. Go east, enter moat, hold breath, swim down twice, get towel and swim east. Breathe! (ALEX NG)
PAUL APPLETON wishes to know where the Bliss spell is.
Open the cabinet to find the spell.
K STRAIGHT of Norfolk asks how to get to the loft above the ballroom, and the lava flow – and also, what the Light-squared, Wicked Queen and Lycanthrope spells do.
Climb the chandelier and cast Light-square spell. Throw crate and go loft. Get the potion and jump. Go west, S and push E. Go door, then down. Enter stream. Cast the Lycanthrope spell and enter a hole. Cast the Wicked Queen spell and go ballroom. (Thanks to ALEX NG for all those tips.)

SPIDERMAN
'How do you stop the fan in the duct?' asks STUART BRAND.
To stop fan cast web at fan several times till you can cast web at button. (DUNCAN THOMAS)

DODGY GEEZERS
DAVE GILLOTT has found the match, pills, pickaxe and wire cutters and has got into the breakers' yard and the hut. But these questions are still puzzling him:
1 **Is there anything to take from the hut?**
2 **How do you get into the nightclub?**

1 ***Under the carpet in the manager's hut is something of interest.***
2 ***The box of matches have some information about the nightclub.***
(JONATHAN MARSHALL)

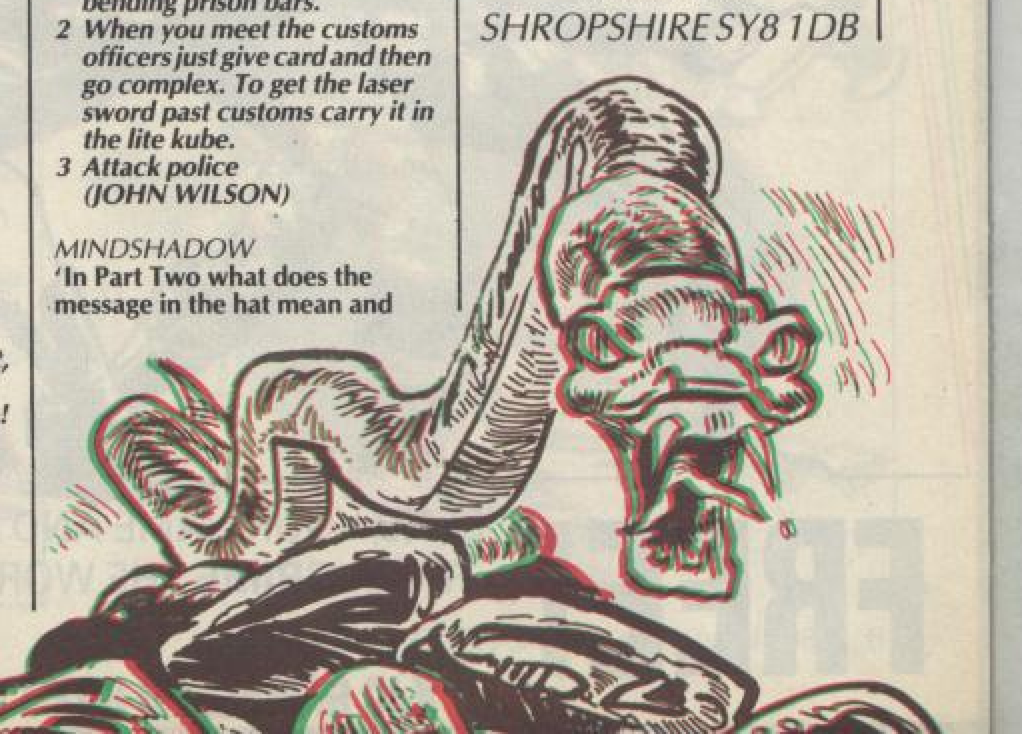
REBEL PLANET
RICHARD WATSON and ANDREW HIRST have one or two questions for this one: 1 How do you get the wrench and who has it?
2 **How do you get past the two customs men at the beginning without being arrested?**
3 **How do you avoid being arrested by the police cruiser patrol after disembarking from the** *Caydia*?
1 ***To avoid problems with the Arcadians whose parking space you have pinched, give tickets. The wrench they leave behind is very useful for bending prison bars.***
2 ***When you meet the customs officers just give card and then go complex. To get the laser sword past customs carry it in the lite kube.***
3 ***Attack police (JOHN WILSON)***

MINDSHADOW
'In Part Two what does the message in the hat mean and what is the password for the tickets?' asks a KSS from London.
Enter 'Booth 11' (from the hat) and bribe the drunk in the gutter to get the password (P CORBETT). In Luxemburg Small Inn type 'Booth 11' and you will find the dead body of BM, Bob Masters. Go to the dingy store and type in the password to buy an airline ticket from the clerk (JAMES GALLACHER).

'I have crossed the quicksand but I don't know where to get the straw, stone and steel to make a fire.'
Steel from the dory, straw from the hut. Climb down cliff with vine tied to rock and enter cave for stone. (NIGEL PAYNE)

EYE OF BAIN
COLIN CAMPBELL writes poetically: 'Picture yourself on a high ledge at the top of a tower. All you can see are a window and a gargoyle. Listed with you is: a hook, vine, lit torch, strong glowing sword. And what do you know, I can't go anywhere but through the window which I've just entered through. And I can't go down the way I came as the priests always capture me and I end up as a sacrifice.'
Throw worms off ledge by bird. In top of tower, enter window, tie vine. To get the axe have the hook with you.

Desperately wanted: a solution for *Sinbad And The Golden Ship*!
Keep sending all your treasured tips and quirksome queries to
SIGNSTUMPS
CRASH
PO BOX 10
LUDLOW
SHROPSHIRE SY8 1DB



GET INTO CRIME!

In the late 1990's the streets of New York are a jungle. You are the ice cool leader of a gang of drug crazed terrorists. Your main goal is to become the richest, toughest and most notorious gang in the city.



FREE!

SEND YOUR NAME AND ADDRESS TODAY FOR YOUR FREE TRIAL OF **IT'S A CRIME** THE WORLDS MOST POPULAR PLAY-BY-MAIL GAME

Write to: –

KJC GAMES, PO BOX 11, CLEVELEYS, BLACKPOOL, LANCS FY5 2UL.

1987 PBM MAILBOX



BRENDON KAVANAGH brings the first . . .

READERS' GAME RATINGS



AT LAST – just what you have all been waiting for (I hope) – a ratings system for PBM games based on YOUR votes. After a lot of letter-opening, PBM Mailbox proudly presents a new feature which will become a regular, reliable and accurate view of what *you* think of the games *you* are playing.

First, here's what the ratings tell you. They're all out of 100.

GAME MASTER
This figure shows what you think of the quality of the game's GM (be it human- or computer-moderated). The higher the score the better the GM. This rating reflects such factors as reliability, accuracy, helpfulness and commitment.

DIPLOMACY
Diplomacy is the haggling/arguing/meeting/planning done by PBMers outside the game environment. A lot of diplomacy can really get a game going; what you do and say outside actual gameplay can matter as much as your actions in it. The higher the score here, the more diplomacy is involved in playing the game well.

RULEBOOK
A good rulebook is often essential to get to grips with a new game. It should be nicely-produced, easy to read, simple to understand and comprehensive. Again, a high score means a good rulebook.

COMPLEXITY
Some games are much more complex than others. Some, such as KJC Games's *It's A Crime!*, are relatively easy to play and so will receive a lower score here – though of course that doesn't mean they're not worth joining, and they may be especially suitable for PBMers just starting the hobby.

Involved games such as *Global Supremacy* are quite demanding so receive a higher score. And don't be put off by complex games. They're often the most enjoyable!

EXCITEMENT
It's all very well for a game to have a good GM, an impressive rulebook and so on, but is it fun to play? This rating shows how much the players enjoy their games; it reflects how keen they are to receive their turn report, how much time they take between turns planning for the next, and how much pleasure is gleaned from the whole thing.

VALUE
OK, there are some very good PBM games on the market. There are also a fair few expensive, even overpriced, games. So just how much do you get for your hard-earned/grovelled pennies? Consider here how much the game offers compared with what it costs; if a low-price game has many fine features it's certainly good value for money.

AVERAGE
Well, no prizes for guessing what this figure shows. Here all the other ratings are collated to give an average score. And the games are listed in the order of their Average ratings – highest first, which means *Conquest* beats the rest this month.



GAME		AVERAGE	VALUE	EXCITEMENT	COMPLEXITY	RULEBOOK	DIPLOMACY	GAMEMASTER
1=	*Conquest*	78	83	75	88	83	97	84
1=	*Aes†*	98	80	98	75	78	73	84
3	*Shattered World†*	93	87	84	84	85	77	83
4	*The Hunting*	95	75	65	93	80	78	81
5=	*Pangea†*	75	72	83	90	81	75	79
5=	*The Chronicles Of The Knights Of Avalon*	95	83	64	79	65	92	79
5=	*Trolls Bottom*	79	82	83	71	75	81	79
8	*Crisis*	88	75	76	45	70	84	73
9	*Casus Belli†*	50	37	83	84	68	82	67
10	*Saturnalia*	64	52	83	62	75	57	66
11	*Game Plan*	81	56	65	69	70	50	65
12=	*It's A Crime!*	62	54	84	57	60	69	64
12=	*StarGlobe*	69	57	93	86	41	36	64
12=	*Earthwood†*	60	90	40	60	65	70	64
12=	*Ryn*	75	62	71	59	63	54	64
16	*Soccerstar†*	72	35	85	57	52	51	59
17	*League Soccer†*	60	80	60	40	45	55	57
18	*Hyper League*	56	32	71	63	54	52	55
19	*Crasimoff's World*	93	71	32	29	45	55	54
20	*Star Empires†*	50	60	50	30	55	56	50
21	*Nuclear Domination*	45	71	32	35	45	62	48
22	*Racinist†*	57	39	20	36	42	50	41

† indicates that few votes were cast: MORE PLEASE!!!

And there we have it – precisely what YOU think of the games you're playing. Have you voted for every single PBM you've licked a stamp for in your time? If not, then fill in the form below, cut it out (or make a photocopy) and post it to **READERS' GAME RATINGS, PBM MAILBOX, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB***. It's the same address for normal PBM Mailbox correspondence, of course – news, views, queries, Diplomatic Directory.

Each month there'll be a CRASH cap and T-shirt for the five voting forms picked at random out of the mailbox!

MY RATINGS – OUT OF 100

GAME TITLE	VALUE	EXCITEMENT	COMPLEXITY	RULEBOOK	DIPLOMACY	GAMEMASTER
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						

NAME ....

ADDRESS ....

....

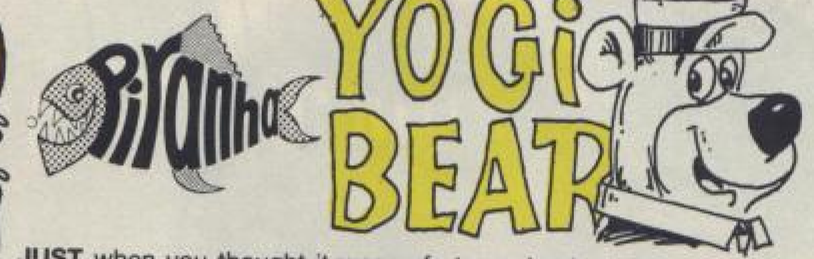
.... **POSTCODE** ....

IF I WIN A PRIZE, I'D LIKE THIS CRASH T-SHIRT (CHOSEN FROM THOSE ADVERTISED ON PAGES 166-167) ....

MMMMMMMMMMMMMMMMMMM MMMMMMMMMMMMMMMMMM MMMMMMMMMMM!

Crash Competition

FILL THE SANDWICH OF THE CENTURY AND WIN A CLAW-LICKIN' GOOD HARRODS CHRISTMAS HAMPER FROM



A ______
B ______
C ______
D ______
E ______
F ______
G ______
H ______
I ______
J ______
K ______
L ______
M ______
N ______
O ______
P ______
Q ______
R ______
S ______
T ______
U ______
V ______
W ______
X ______
Y ______
Z ______

JUST when you thought it was safe to go back to Jellystone Park – **Piranha**'s jaws open and out climbs a greedy bear. And it's not Paddington, either.

This bear eats a lot more than marmalade – and now you can join Yogi for a midnight feast thanks to Piranha, whose *Yogi Bear* is even now gobbling up space on the Spectrum software shelves. (The official licence of the Hanna-Barbera cartoon character, it was reviewed in CRASH last month.)

But first you've got to satisfy *our* voracious appetite – by filling in the sandwich below with 26 foods, one beginning with every letter of the alphabet. (Bread and butter are taken for granted, so you'll have to think of another B. And descriptive stuff like 'roasted', 'parboiled' and 'served on a piping hot bed of rice' doesn't count either!)

The first entry picked out of the Comps Minion's eyes (which are bigger than his stomach) will **win** the frightfully fattening and perfectly posh **Harrods School Tuck Box** – provided all the foods named are fit for human (or ursine – MESBNOWD†) consumption!

That winner and **30 runners-up** will also receive copies of Piranha's *Yogi Bear* game.

Send your entries to **WELL FED UP WITH PIRANHA COMP, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB***, to arrive by **February 1**. As always, the decision of CRASH's appointed judges in all respects is as final as coffee and mints.

† Man Ed's Short But Nonetheless Obscure Word Dictionary

The Harrods School Tuck Box

Harrods Giant Choc Chip Cookies (400g)
Harrods Old English Fruit Cake (450g)
Robinson's Orange Barley Water (725ml)
Robinson's Lemon Barley Water (725ml)
McVitie's Penguin (Six-Pack)
McVitie's Plain Chocolate Homewheat Biscuits (300g)
McVitie's Bandit (Five-Pack)
Two Mars Bars
Two Crunchie Bars
Golden Wonder Plain Royales Family Pack
Peak Freans Twiglets (100g)
KP Salted Peanuts (200g)
Bahlsen Curly Peanuts (35g)
Roka Cheese Biscuits (150g)
Cadbury Dairy Milk Chocolate Bar (200g)
Cadbury Fruit & Nut Bar (200g)
Assorted Jelly Beans (8oz)
Harrods Strawberry Conserve (454g)
Harrods Pack Of 40 Indian & Ceylon Tea Bags
Carnation Hot Chocolate (400g)
Batchelor's Tomato & Beef Cup-A-Soup
Batchelor's Thick Mushroom Special Cup-A-Soup

Packed In A Box

NAME ....
ADDRESS ....
....
.... **POSTCODE** ....

PLEASE CUT ME OUT AND POST ME.
THANK YOU! ☺

A NEWSFIELD PUBLICATION
No. 25 FEBRUARY 1986
95p

CRASH

ZX SPECTRUM

VALENTINE SMASH

MIKIE



SPECTRUM

MONTHLY SPECTRUM SOFTWARE REVIEW

WIN A VIDEO RECORDER!

ZOIDS — They're Here

So's SWEEVO's!

February 1986
Issue No. 25
Released on January 24th

Inspiration for a cover image was lacking, so everyone was pleased when Imagine's Mikie became a Smash since it gave Oliver a subject suitable for his particular talents – a figure seen in action within a dynamic composition. The character of Mikie is so energetic he's simply burst through the cover paper, scattering hearts in his wake – the cover and the game neatly tied in with Saint Valentine's Day. In a way it also acted as a symbol for the new year beginning; CRASH was crashing through again . . .

The cover's bounciness could also have been taken as a symbol for a new face on the CRASH team. For the first time the reviewing team figured in the masthead, and among the names was one Mike Dunn. As they had been wont to do since CRASH started, Ludlow lads with Spectrums dropped in after school hours to see what was happening, and some of them were dragooned into writing review comments. Mike was one such. Robin Candy told everyone that Mike's school nickname was Skippy because he skipped wherever he went, and this information was soon confirmed when Roger Kean reported that he had almost been knocked flying in the street as Mike skipped violently past him on the way down a Ludlow hill. Skippy is a now a respectable bespectacled college student with a far more sedate gait, but the nickname still sticks.

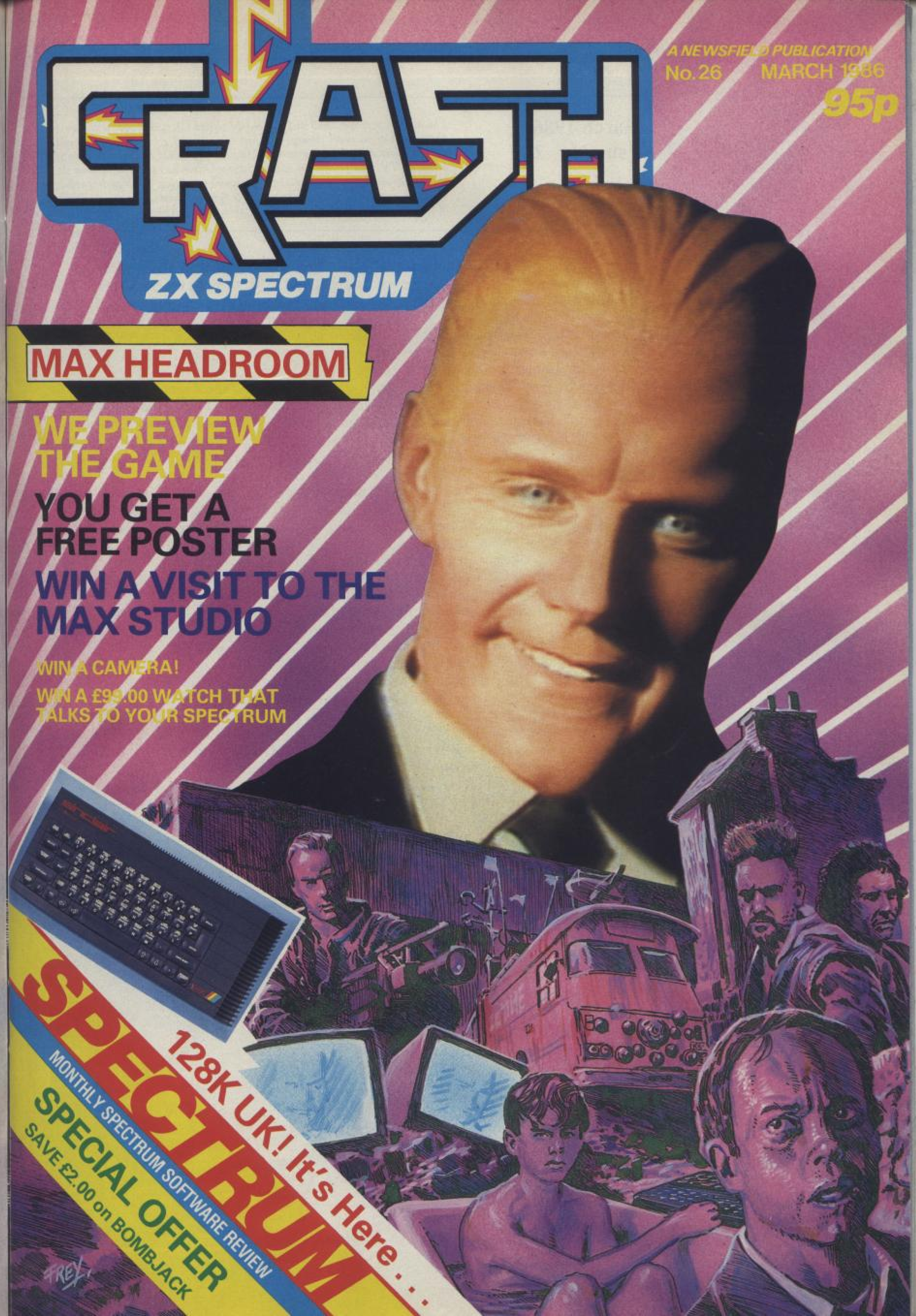
On a more serious note February marked the start of a run of cover paintings with which Oliver was less than satisfied, though in retrospect some of them are outstanding. It wasn't so much that they were poorly executed, more that he felt uninspired by the subject matter. An illustrator requires a brief for his work and previously he and Roger Kean had worked on the ideas themselves. Naturally, the chosen subject was therefore always one which Oliver enjoyed and the sort of thing he excelled at. Now, with three magazines going, he had to rely far more on the editors for their ideas and briefs, and in the case of CRASH Graeme Kidd seemed to prefer humorous subjects – *Mikie* was one and *Jack The Nipper* notoriously so.

Still, this is no reflection on *Mikie* the game, which got its Smash, the first of two that month for Imagine. The other, also a Konami conversion, was the onomatopoeiac *Yie Ar Kung Fu*, which received praise for its 'arcade style playability', one reviewer commenting that Imagine was fast becoming one of the best development houses in the country. As you can tell from the enthusiasm, these were still the heady days of coin-op conversions: a moment of freshness before the tedium of overkill which would all too soon set in.

Four other games merited Smashes. Martech's *Zoids* finally made it through; Electronic Pencil Co had done a fine job, maintaining a high standard of graphics and providing an engrossing game. Their innovative approach made mincemeat of the notion that a licence from something as childish as a series of toy monsters means a thinly-disguised piece of marketing schlock. *Zoids* is Martech's monument for posterity. Ultimate looked back on form with *Gunfright*, an entertaining advance on their *Nightshade*, while Gargoyle Games proved they had more in them than complex graphic adventures of the *Dun Darach* type; *Sweevo's World* had something in common with Ultimate's *Knight Lore* and *Alien 8* style of presentation, but took it further to provide a game both compelling to play and very funny. In fact it was to be the precursor of a genre which would reach fulfilment in *Head Over Heels*. Derek, meanwhile, was praising Activision's adventure *Mindshadow* while berating their lack of marketing for it – an omission the company was not usually noted for . . .

After its recent run of successes – *Critical Mass* and *Saboteur* – we featured Durell. Robert White's company had been with us since the earliest Spectrum days and had always strived to be both good and different. It seems sad, as I write this, to reflect that Durell no longer exists in its previous form, sold, as it was at the 1987 *PCW* Show, to Elite . . .




A NEWSFIELD PUBLICATION
No.26 MARCH 1986
95p
CRASH
ZX SPECTRUM
MAX HEADROOM
WE PREVIEW THE GAME
YOU GET A FREE POSTER
WIN A VISIT TO THE MAX STUDIO
WIN A CAMERA!
WIN A £99.00 WATCH THAT TALKS TO YOUR SPECTRUM
128K UK! It's Here . . .
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
SPECIAL OFFER
SAVE £2.00 on BOMBJACK
FREY

March 1986
Issue No. 26

Released on February 27th

The March cover was, and still is, only the second CRASH cover to feature a photograph as its main element (the first was Issue Six's, a photo of several assembled pieces of Oliver's artwork). Max Headroom had become something of a cult on TV, and for the subsidiary pictures Oliver drew on images from the specially-made feature film about how Max came into being. The trouble was that as Max was already a created image, Oliver thought painting him ran the danger of making him less than instantly recognisable, hence the photo.

Good software was still catching up with us in March, though Max Headroom had to wait another two months. There were seven Smashes and a lot of near misses. It had to be Mikro-Gen's month, two Smashes and *Battle Of The Planets*, which got 77%. *Three Weeks In Paradise* was yet another Wally Week extravaganza which showed that the formula had not quite worn thin yet, while *Sir Fred* was a fairy tale of damsels in distress and bold, rather well-animated, knights off to their rescue.

US Gold provided cold comfort with the excellent conversion of *Winter Games* – good enough to get over the multiload problem; Ocean scored with the unusual *M.O.V.I.E.* – forced perspective, icon control and a good detective story from a new Yugoslavian programmer of an unpronounceable name (later identified as Dusko Dimitrijevic); Mirrorsoft came up with one of the best flight simulations ever in *Spitfire 40*; and Derek fairly revelled in the conclusion of Level 9's Silicon Worm Trilogy, *Worm In Paradise*, and Melbourne House's long-awaited *Lord Of The Rings*.

Among the near misses was Design Design's *Forbidden Planet*, another ultrahigh-speed 3-D vector from their famous 'Basil' and Simon Brattell, but despite its playability we wondered whether it was different enough from *Dark Star* to warrant being Smashed. They also had a different type of game out: *2112* was an arcade-adventure in similar style to *Dun Darach* featuring a mechanoid dog called Poddy. Programmer Graham Stafford took the name from Jeremy Spencer's pet dog, which was often seen in the offices – it was nice to know that some Newsfield personnel appeared in games!

Licensed tie-ins were by now established. *Rambo* was a good example, *Benny Hill's Madcap Chase* by Don Priestley for DK'Tronics a rather odd one, *Zorro* from US Gold a somewhat poorer one, and hovering uneasily somewhere between the brilliant and the banal there was Quicksilva's Fred Flintstone tie-in *Yabba Dabba Doo!*.

On the Playing Tips pages, a new-look Robin Candy peered out. After several complaints in print, the Newsfield art department gave the playing tips a new page heading, and Robin's very outdated photo-graphic was replaced by an Oliver Frey drawing. Robin was pleased by the fact of a revamp, less thrilled by the picture; he wanted no picture at all. The argument became acrimonious, especially when Robin realised it was likely to be used on the following month's Playing Tips Supplement cover. In the end he agreed to the new heading with grave misgivings. It was a shame – though few people inside the company, and no readers, realised it at the time, the argument had caused a serious rift between Robin on one side and Roger Kean and Oliver Frey on the other. The rift was to grow wider . . .

Till this time software houses had usually put out games under their own name. I have already mentioned Electric Dreams being one of the first attached labels (to Activision), and now CRL – an often uneven producer of software and sometimes a company in search of an identity – launched a new side label called Nu Wave with *I-D*. *I-D* was to be the first of a series of new 'conundrum' games for people fed up of blasting and maze-walking. As Automata had found with *Deus Ex Machina*, however, CRL was to discover that the money really lay with blasting, and Nu Wave would disappear beneath the old attack waves.




CRASH
A NEWSFIELD PUBLICATION
No.27 APRIL 1986
£1
ZX SPECTRUM
CRASH
INTO THE
128K FUTURE
SPECTRUM 128K
UP FOR GRABS
FREE
24 PAGE PULL OUT SUPPLEMENT
ROBIN CANDY'S
PLAYING TIPS SPECIAL!
WIN!
A £1,000 KART WITH RAINBIRD
YOUR VERY OWN BOMBJACK ARCADE MACHINE

April 1986
Issue No. 27

Released on March 27th

After the cosiness of February's Mikie *cover and the intricate interweaving of Max Headroom elements on the March cover, Oliver felt it was time again for an out-and-out shoot-'em-up picture. The arrival of the British 128K Spectrum gave him his opportunity for another surreal space painting, with the new machine figuring as a giant craft like something out of* Star Wars. *As with so many illustrations during this year, it was painted fractionally smaller than you see it reproduced, because it had to be done in a hurry.*

What was life like in CRASH Towers as 1986 began to speed up? 'Crammed' is the answer. The art department had expanded to cope with three magazines. Dick Shiner, a freelance designer whose background was London advertising agencies but who had been living in Ludlow for some years, had helped out over the busy Christmas period . . . and stayed on as Art Director, relieving Oliver Frey of some workload. This also let David Western become Production Controller full-time. Then there were the two layout artists, Gordon Druce and Tony Lorton, and Matthew Uffindell looking after picture reproduction and film planning.

Next floor down, life had become a joke. The administration of accounts, advertising, mail order and subscriptions for three magazines meant every spare inch was used. And on the lowest floor the three titles fought for editorial space to write and room to photograph the screenshots. CRASH had been moved into the smallest of the three main rooms and housed its editor, newcomer Hannah Smith (she arrived near the end of this month's schedule) and the regular coterie of reviewers. I floated to land wherever space opened up for me. It would be nice to say that despite the cramped conditions we were all a jolly bunch, and for the most part that was the case, but tight schedules, sometimes missed, led to friction and patches of bad feeling here and there.

The arrival of the 128K Spectrum was a diversion ,though, and it was well and truly dissected through several articles, not least one written by ZZAP! Staff Writer Julian Rignall, which investigated games upgraded to take account of the new machine's capabilities. These included *Robin Of The Wood*, *Nodes Of Yesod*, *Three Weeks In Paradise* and the engagingly renamed *Sweevo's Whirled*.

Sweevo's came in for the heavy treatment in Robin Candy's Playing Tips Supplement, 24 pages of tips and maps, and the massive listing by Phil Churchyard that created a *Sweevo's World* screen editor. The value of this unique program has since been underlined by the number of mappable 3-D games that now offer game designers as a matter of course. And the success of this screen editor's cassette version, then available from CRASH, was one of the first sparks that led to thoughts about a Newsfield software house – but realisation of that particular dream would take some time.

I had a busy time with the Forum, what with the many letters about the *Friday The 13th* cover (December) and Tony Bridge, adventure columnist with *Popular Computing Weekly*, complaining bitterly about how he had been ripped off by the CRASH Christmas Special edition. His comments were to lead to a massive vote of confidence for that issue in later Forums.

Less confidence was apparent with tie-ins. We were entering the period where software houses would grab anything licensable whether it was suitable for a game or not, often rushing out the result to capitalise on the licensed character's popularity in other media. Elite came off best with a Smash for the venerable arcade original *Bombjack*, but Ocean's *Transformers* was disappointing from Denton Designs, CRL's *Blade Runner* was a sad affair and Britannia's *Play Your Cards Right*, based on the Bruce Forsyth TV game, was dreadful. There was a warning here, but few took heed, rushing madly into more licences, while letters began suggesting that the very idea of a tie-in meant a poor product. Originality would soon become a keyword, and in the CRASH Readers' Awards announcement that was made plain – it was Firebird's *Elite* that swept the board.




A NEWSFIELD PUBLICATION
No.28
MAY 1986
£1
CRASH
ZX SPECTRUM
STARSTRUCK & STRIPPED
STARSTRIKE II
SAMANTHA FOX POKER
BRITAIN'S TOP SELLING
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN ANOTHER 128K SPECTRUM!
SPRING SMASHES
CYBERUN WAY OF THE TIGER PING PONG
STARSTRIKE II BATMAN
OLIVER FREY

May 1986
Issue No. 28
Released on April 24th

The editorial brief was simple enough: make something out of Samantha Fox Strip Poker *and* Starstrike II. *It was an inhibiting notion, and one which Oliver left till he could no longer avoid doing the illustration. With this cover, a very popular one, it is the strength and dynamism of Oliver's composition that makes it work at all. He was pleased with effect, but in general he hated the illustration and felt it was rather like a poorly-licensed game – the subject was unsuitable for an exciting picture.*

The month's two big bits of news were of a very different nature. Most important was the announcement, as the issue went to press, that Alan Michael Sugar's Amstrad had bought out Sir Clive Sinclair's Sinclair Research, and thus the ZX Spectrum would from then on belong to Amstrad. There were very mixed feelings about this move at the time, and few people today could honestly say that many of their doubts have been removed since.

The other was that the Audit Bureau Of Circulations had declared CRASH the biggest-selling computer title in Britain, overtaking both *Sinclair User* and *Computer & Video Games* (though the latter had a marginally higher figure when foreign sales were taken into account). It was a triumph for everyone, but especially for the original tiny team that had dared to challenge the entrenched positions of so many established titles. W H Smith, before the launch of Issue 1, had said that CRASH could never really succeed as a games-only, single-user magazine; two years later we had proved them wrong.

It was a happy moment for the whole company, but before the issue was completed, something quite sad occurred. The rumbling arguments between Robin Candy and Roger Kean, which had flared up over Roger's insistence that there should be a picture of Robin on the new Playing Tips heading because there had always been one of him there, suddenly reached flashpoint. There was an argument in the middle of the office and as a result it was decided not to use Robin any more. He was able to take a last look at his Playing Tips being laid out in the art department before leaving. However, as every CRASH reader knows, it may have been the last of Robin Candy's Playing Tips, but it was by no means the end of Robin, though a year was to go by before his reappearance.

Max Headroom finally arrived, and though it rated fairly well (85%) it was something of a disappointment. Not so Realtime's *Starstrike II*, however, with its filled-in vector graphics pushing the Spectrum beyond limits already set by pundits, sitting atop a fast and complex shoot-'em-up game. We also Smashed Ultimate's *Cyberun*, often forgotten since but more of a follow-on from *Lunar Jetman* than anything to do with the isometrics of *Knight Lore* etc.

After the huge success of the film the game version of *Back To The Future* from Electric Dreams came as a damp squib, a mishmash plot based on the film's action but with no game behind it. There was far more fun to be had with Imagine's excellent implementation of Konami's *Ping Pong* and Gremlin's karate-book tie-in *The Way Of The Tiger*. But the game which caused most excitement was Ocean's *Batman* from Jon Ritman and Bernie Drummond, who had gone out of their way to make the most densely detailed isometric graphics yet seen. And the game was good too.

Near the end of April as the May issue concluded, the three Newsfield directors, the brothers Frey and Roger Kean, took a week off in Cornwall to work out the details for a new magazine they were planning. It was to have a broad subject base and be aimed at the so-called youth market. No-one could think of what to call it, so for the time being they jokingly gave it the working title of LM – Lloyd Mangram's Leisure Monthly. It stuck.




A NEWSFIELD PUBLICATION
No. 29
JUNE 1986
£1
CRASH
ZX SPECTRUM
HEAVY ON THE MAGICK
GARGOYLE
REDHAWK,
SPINDIZZY,
BOUNDER
QUAZATRON
ELITE GAMES ON OFFER
ULTIMATE'S PENTAGRAM
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN £1,000 CASH!
IN THE DOMARK / DESIGN DESIGN
DESIGN-A-GAME
OLIVER FREY

June 1986
Issue No. 29
Released on May 29th

This cover was tied to Heavy On The Magick, *the latest from Gargoyle Games. In the past Oliver had been happy to work with their games as cover themes, but he had little chance to see this one. However, the other options for the month's cover had already been used for ZZAP! and AMTIX! (notably* Redhawk, *on AMTIX!). The editorial decision was postponed till the last moment, as was increasingly the practice, leaving only hours for the illustration to be done. Again, composition turned what could have been a weak cover into a powerful image.*

CRASH was continually adding new sections. In this month John Minson went solo as his Fear & Loathing page was detached from the news, freeing him to be even more irreverent (or should that be irrelevant?) about the software industry. John had earlier done a piece about play-by-mail games, and now Brendon Kavanagh arrived to start a regular column devoted to the subject. Then there was the Art Gallery – or On The Screen, as it became known – a page of readers' Spectrum art sponsored by Rainbird, producers of the *Art Studio* graphics utilities. And to top that off, we began the first of a long series (Genesis) aimed at finding the CRASH reader who could design a complete game worthy of being programmed by Design Design and marketed properly by Domark.

Domark were in need of a lift too, for after an age *Friday The 13th* had arrived. We were kinder than ZZAP! (they gave it an appropriate 13%), but it was still pretty dire. So was much else on the tie-in front: Ocean's TV licence *V* was poorly thought-out and boring, TV's *The Young Ones* fared hardly better from Orpheus, and in an attempt at a really obscure tie-in Firebird gave us *The Comet Game* to coincide with the arrival of Halley's interplanetary body in our skies. The natural phenomenon was magnificent, the game was silly.

Derek had been quiet for some months, with nothing very inspiring to review, but he got *Heavy On The Magick* and delightedly Smashed it. Meanwhile Gary Liddon was given the task of solo reviewing – a departure from the norm – for *Red Hawk*, a comic tie-in from Melbourne House. That was a Smash too. So was the excellent *Spindizzy*, which restored Electric Dreams to some of its former glory. The Spectrum version was by Paul Shirley (aided by Phil Churchyard, who had done the *Sweevo's World* screen editor for Robin Candy's Playing Tips Supplement).

It was a great game month, because there was also the first ever 128K Smash (*Knight Tyme* from M.A.D.), one for Sean Masterson's Frontline (the CCS *Desert Rats*), a marvellous conversion of the Commodore 64 hit *Bounder* (Gremlin Graphics), another for Ultimate in *Pentagram*, and *Quazatron*, an extremely clever conversion that was almost a rewrite of Hewson's huge Commodore 64 hit *Paradroid*. That was by Andrew Braybrook, but Steve Turner's Spectrum *Quazatron* borrowed from it and reinvented it, making it a wholly new and interesting product.

The big problem, of course, was the Playing Tips, now rudderless without Robin. The answer lay with Hannah Smith, and though she might seem in retrospect to have been an obvious choice, a lot of soul-searching went into the decision. Would a predominantly male teenage readership accept a 'girlie tipster' stepping into the shoes of Robin Very Popular Candy? We thought they just might. They did. Promoting Hannah as the 'computer world's first and only female tipster' would lead to a veritable war with *Computer & Video Games* who claimed that their Melissa Ravenflame held that pre-eminent position. But at least readers could ring Hannah and speak with her, whereas doing the same with *C&VG* led to long silences. It was to lead to an attempted confrontation at the 1986 *PCW* Show when Melissa Ravenflame stickers running down Hannah were plastered over everything, including the Newsfield stand. Hannah issued a head-to-head challenge, which, not unsurprisingly, 'Melissa' declined.




A NEWSFIELD PUBLICATION
No.30
JULY 1986
£1
CRASH
ZX SPECT
SUMMERTIME SMASHES
JACK THE NIPPER
SPLIT PERSONALITIES
GHOSTS AND GOBLINS
120 Colours on the 128K!
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN!
GAMES, AN OPUS DISK DRIVE, GAMES SHIRTS, A HOLOGRAM, ALBUMS.
MORE PREVIEWS THAN A CLAIRVOYANT!!

July 1986
Issue No. 30
Released on June 26th

It's not a reflection on the game it portrays, Gremlin Graphics's Jack The Nipper *– but of all the covers he has painted, this remains the one Oliver hates the most. Its subject matter runs counter to everything he enjoys illustrating. His strength lies in action, strong composition and powerful figure work. For days he was despondent at the thought of a benappied infant on a CRASH cover, and how he was going to do it. Under protest, at the last hour, he penned and coloured it, and it was a creditable effort.*

It was an indication of how 'professional' the organisation was becoming when, in the middle of June, the management sat down to design the Newsfield stand for the forthcoming *PCW* Show. Previously, the magazines' attendance had been a case either of wandering round or of restriction to something resembling a long table with hand-lettered signs. This year, we were told, there would be a proper stand built by a contractor. Gosh, were we excited. But that was ages away, so who cared?

Rather more to the point was the argument about the spelling of 'magic'. Gargoyle Games had insisted on *Heavy On The Magick*, now Level 9 gave us *The Price of Magik*. Derek Brewster did not enter into the discussion, preferring instead to award Level 9 a Smash. He must have been pleased, not so much because good adventures had been a little thin on the ground, but because there were fewer and fewer full-price adventures appearing. The trend would continue, and today the majority of 8-bit adventures are provided through mail order from committed individual programmers.

Besides *The Price Of Magik* we had *Jack The Nipper*, which created yet another cute character for Gremlin Graphics's repertory company of cute characters and got its Smash for being highly playable, entertaining and having 'masterful graphics'. Then there was *Ghosts 'N Goblins*, awaited with bated breath – would the popular Capcom coin-op be a success or a flop for Elite? They pulled it off, and *Ghosts 'N Goblins* was one of the best conversions from an arcade original yet seen. And finally, just to prove they could do it, Domark came up with *Splitting Images*, not a TV tie-in, but a block puzzle based on caricatures of the famous. It was irresistible and gave Domark their first ever Smash.

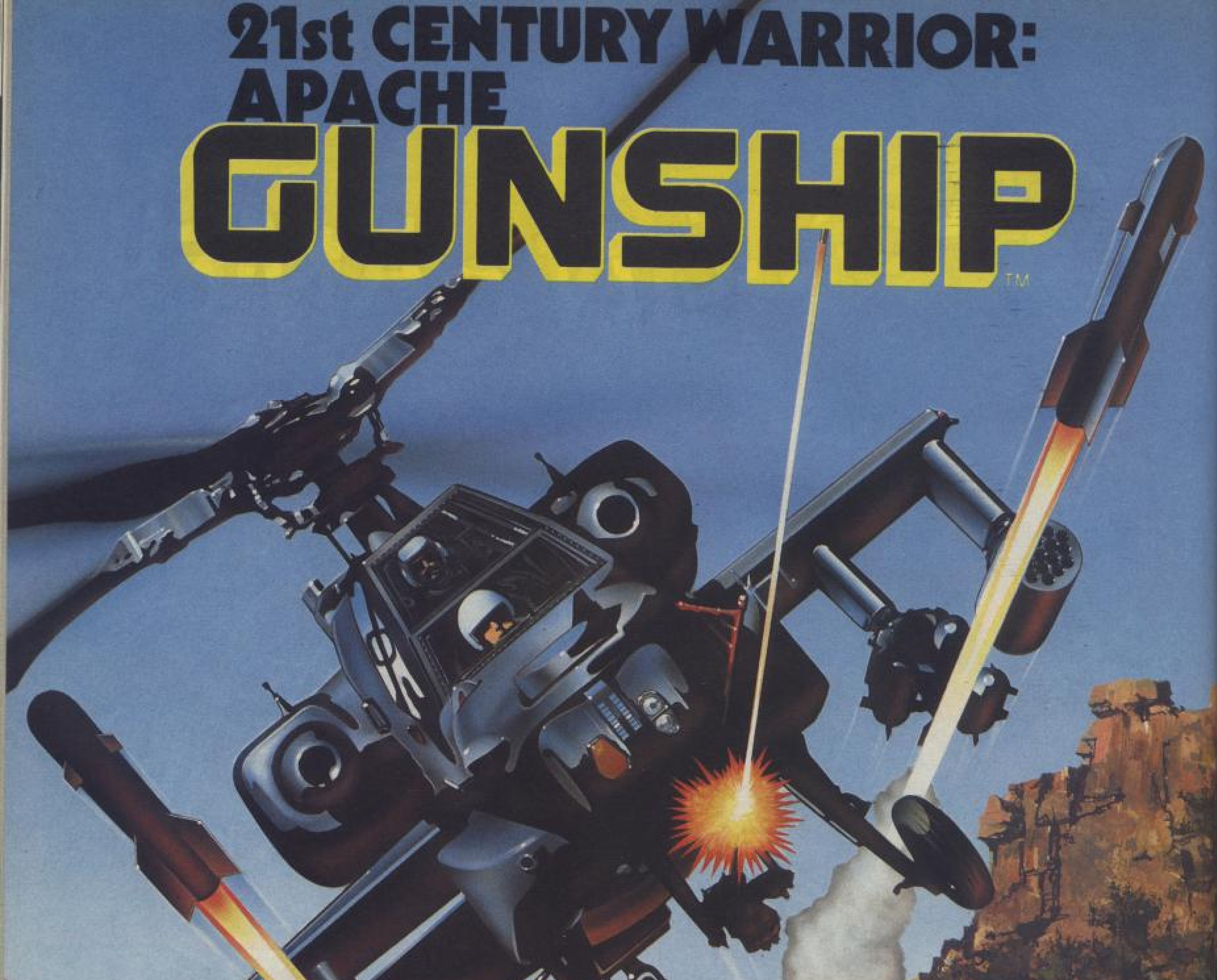
Licences were in the doldrums again, apart from *Ghosts 'N Goblins*, for Mirrorsoft's game version of the film of *Biggles* was very disappointing, not very innovative and consisted of three poorly-implemented subgames – it was rather like the film, in fact. And US Gold got themselves into terrible trouble with mistimed World Cup fever. It was almost instantly clear to us that the much-hyped *World Cup Carnival* was a minutely modified version of Artic's two-year-old and forgettable *World Cup Soccer*. It cost £9.95, though remaindered versions of Artic's original were to be had for £1.99. Retailers, distributors and buyers reacted as one in an outcry. Later, US Gold was forced to admit that they had planned a far better game, but programming delays and marketing problems had overtaken them. Timing was of the essence and in the end a decision was taken to buy and repackage the Artic game instead. In a way it provided a perfect example of what, at the worst, was so wrong with licensed and endorsed games. At best it was misguided, at worst it was seen by the public as a cynical attempt to pretend an old game was something new and get everyone to buy it all over again for the sake of a few bits of added packaging.

Quietly, in the midst of this, veteran software house New Generation pushed out the Spectrum version of *Cliff Hanger*, a sort of cowboy forerunner of *Road Runner*. It was a moderately enjoyable game, notable most of all for the fact that the advert told a story; cheques and postal orders were to be made payable to Virgin Games. It was to be New Generation's last fling before quietly disappearing.



Gremlin Graphics Software Ltd., Alpha House,
10 Carver Street, Sheffield S1 4FS. Tel: (0742) 753423


A GREMLIN GAME!!
CBM 64/128
£9.99 C £14.99 D
AMSTRAD
£9.99 C £14.99 D
SPECTRUM
£7.99 C
MSX
£9.99 C
MASK
TWO TWO
MASK II
Action packed adventure of the heroic Mask team in more danger filled missions against the evil forces of Venom. Man and machine in valiant defence of the world and it's treasures. An exhilarating challenge to all gamers whatever their interests.
TOUR DE FORCE
From the instant the starter shouts "Gentlemen start your pedals" to the last gruelling moments, you'll be banging heads with five of the meanest, toughest bikers to ever pump pedals. And if that's not enough the course is something special too:- Potholes, Manholes, Cakeholes, Aceholes, Bolders, Skunks, Snakes, Chasms, Oilslicks, Icepatches, Bridges, Bear traps and much more. So climb aboard your Velo Mark IV and set off in pursuit of that coveted Yellow Jersey and experience the agony and ecstasy of international cycling as it really happens.
CBM 64/128
£9.99 C
£14.99 D
AMSTRAD
£9.99 C £14.99 D
SPECTRUM £7.99 C
ATARI ST
£19.99
OUR DE FORCE
PERIENCE
GREMLIN



The Apache . . . Fierce and elusive, like its warrior namesake . . . Capable of defeating enemy tanks, infantry, and hostile aircraft on the modern electronic battlefield.

Gunship's revolutionary 3-D graphics enable you, the pilot, to fly into the world's hottest trouble spots . . .You'll use an unbelievable array of high tech information and weapon systems, including lasers, video cameras, night viewers, radar warnings, jammers, computers, missiles, rockets, flares and a 30mm cannon! Successful missions will be rewarded with medals and rank promotions.

GUNSHIP is available for the CBM 64/128K, Spectrum and coming soon for IBM PC and compatibles.

MICRO PROSE
SIMULATION • SOFTWARE

Please send ______________ copy/ies of Gunship CBM 64/128 ☐ Cassette £14.95 ☐ Disk £19.95.
Spectrum ☐ Cassette £9.95 ☐ Disk £12.95 ☐ Further details.
Name (block capitals) ______________ Address ______________
______________ Post Code ______________
I enclose £ ______________ including 55p P+P. Cheques payable to MicroProse Software Ltd. G/C/0188
or debit my Access/Visa card. Expiry date ______________ No. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

MicroProse Ltd., 2 Market Place, Tetbury, Gloucestershire GL8 8DA. UK. Tel: (0666) 54326. Tlx: 43422 MPS/UKG.

A NEWSFIELD PUBLICATION
No. 37 FEBRUARY 1987
£1

CRASH

ZX SPEC



TOP GUN FLIES IN!

US GOLD Throw Down THE GAUNTLET
The Official Conversion Arrives . . .

THE MATCH DAY CHALLENGE
CRASH Readers Vs the programmers.
Full report on the day's play . . .

CRASH INTO THE NEW YEAR!
A Host of Games Reviewed, Examined, Inspected, Studied, Scrutinised, Surveyed, Commented on. And Rated

WIN! A GHETTOBLASTER, A TRIP TO LONDON OR A HOLIDAY IN ROME! COPIES OF WORLD GAMES, FEUD, JUDGE DREDD

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
JETMAN: THE INTERVIEW

February 1987
Issue No. 37
Released on January 22nd

Ian Craig returned to the cover for the New Year with Ocean's Top Gun. *It proved quite a popular illustration with readers, though I thought it suffered from problems similar to those of the* Lightforce *painting three issues earlier – doubtful definition of areas and a very rough finish which prevented the machine from looking like polished silver. And it was a single-minded image, lacking the visual gag which had become so much the hallmark of CRASH cover paintings.*

We now enter a very difficult year for Newsfield, for CRASH, and for me to describe. I shall linger less on the software, which is dealt with in my 1987 Lookback, and concentrate more on the internal affairs of the magazine. As we entered 1987 no-one had any idea the turmoil that lay ahead.

People tend to regard a company as a smooth-working entity, but that's very misleading. It would be far better to compare a company to an individual, or even at times to a family. When you meet someone you know slightly in the street and they wave hello to you, you never stop to think of the problems they may have – just like you do. And a company, however familiar and successful, has problems too. At times Newsfield has been like a large family, with all the members heading in much the same direction, yet split by family rifts, arguments, even feuds. The first upset of 1987 came when Sean Masterson resigned before Christmas to devote himself to his love of fantasy gaming; on Frontline he was replaced by Philippa Irving. But it was far from being the last change.

LM had been launched successfully, yet there were thunderclouds. It looked like it was going to be a struggle to get the essential advertising in to support the very expensive publication, with its large editorial staff and many contributors adding to the usual costs of typesetting, repro and printing. Against this worrying background were set the computer magazines' problems, few of which the public saw.

The biggest concerned CRASH. It was really a magazine without an editor, which is a bit like a ship without a captain, with no-one to guide it. Graeme Kidd's time was shared among all three computer magazines, and CRASH seemed to lose some of its direction. The spelling mistakes and the typos were slipping back in, despite Ciarán Brennan's valiant efforts to stem them. But he was working on ZZAP! and AMTIX! as well, so there was too much subbing for him to do alone. For the February issue, Roger Kean was called back from LM's Gravel Hill office to help sort it out; otherwise the issue would never even have made it to the printer on time.

In the Art Department, where Oliver was busy designing LM, there was also a serious problem. Both Ian Craig and Dick Shiner had found they preferred being freelance to suffering the punishing regular schedules of magazine work, and as this issue went to press both of them resigned their jobs (though Dick, who still lives in Ludlow, continued doing some freelance work for Newsfield). Oliver was faced once again with having to do all the covers, but for the rest there were four layout artists, and Gordon Druce became art director of the three computer titles – it was sufficient.

Discussions about the CRASH reviews had been popular for quite some time, and as early as August 1986 a straw poll of the regular reviewers revealed that they would not mind having their names with their comments. To protect them, this hadn't been done before; CRASH is unlike most other computer magazines because most of the reviewers are not professional writers or critics, but local school and college people. The anonymity was beginning to irritate readers, however, and so with the New Year, we changed the system. Ben Stone, Mike Dunn and Paul Sumner became real names, and to go with it a mild revamp of the ratings took place, with Use Of Computer and Getting Started both being replaced by Presentation. It was to be the first of several changes in the three-year-old rating system.




A NEWSFIELD PUBLICATION
CRASH
No. 38
MARCH 1986
£1
ZX SPECTRUM
WIZARD WARS
FEUD
FROM BULLDOG
RANARAMA
FROM HEWSONS
MATCH DAY II
LATEST REPORT!
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN! A SONY WALKMAN, SIGNED ADRIAN MOLE BOOKS, HUNDREDS OF GAMES, PLUS EVERY FIREBIRD SILVER RANGE GAME EVER RELEASED!

March 1987
Issue No. 38
Released on February 26th

The March cover was a masterpiece of magical atmosphere, a theme in blue mist. As usual time was the problem. The subject was to be a composite image to suit the month's two Smashes, Feud *and* Ranarama. *Oliver opted for lightly painting vague outlines, then airbrushing blue and black over the surface, leaving himself with the task of picking out highlights and the lightning with a brush in white. The accuracy of the line is hard to achieve but Oliver makes it look easy – and that is his wizardry.*

Some of the big software houses seemed to be coming unstuck with the new year; US Gold faltered with their licensed *Masters Of The Universe* (Gremlin is making another attempt now) which received only 28%; Melbourne House did little better with *Bazooka Bill* (42%) and just as badly with *2000AD*'s *Judge Dredd* – they were working on *Inspector Gadget* too, but that would never see the light of day; Konami's *Jail Break* was disastrous (47%); Electric Dreams's ancient zapper *Tempest* raised only an average flicker at 62%; US Gold tried ten-pin bowling, but *Tenth Frame* only knocked down 56% of its skittles; Leisure Genius finally made it out with *Scalextric*, and that got 57%. It was left to Steve Turner's *Ranarama* for Hewson and a £1.99 budget game, *Feud*, on Mastertronic's Bulldog label to win the Smashes.

What was going wrong? Hard to say, but the failed games had a few things in common: a rushed appearance, little content and often very poor graphics. We wondered whether Christmas had knocked the stuffing out of everyone.

Things were little better in Ludlow. For several months it had become clear that advertising revenue in the Amstrad CPC field had almost dried up because the sales of games simply didn't warrant software houses spending money to promote them. So AMTIX! was badly hit financially, and during early February it became obvious the magazine could no longer survive the way it was. An attempt was made to change its nature dramatically, but forecasts showed that wouldn't work either. Newsfield's management decided to close AMTIX! down, and its editorial team of five was told the bad news – they would become redundant after their April issue went to press in mid-March. Only Richard Eddy would be retained to work on CRASH.

But meanwhile CRASH had its problems too. The experiences of February's issue were repeated, with Roger Kean being hauled away from LM to help put together the reviews at the last moment. He was alarmed at the way they were being written: this was not the fault of the reviewing team – the reviewers' sole responsibility was to play the games and write a short critical comment on each – but derived from the lack of editorial control. Roger and Ciarán spent a fraught weekend furiously rewriting just about everything, and then Roger spent the next two days in film planning, helping finish off the very late issue.

It seemed like the last straw, and once CRASH had gone to press, Newsfield reluctantly decided some rearrangement was essential. The financial problem of LM was another story, but editorially it was running very smoothly, so Roger Kean returned to King Street and once again took up editorship of CRASH, the magazine he had helped found. Lee and Hannah left in the reshuffle, and Graeme Kidd was moved to Gravel Hill to edit LM.

The full-time team Roger now inherited included myself (also doing other jobs), Ciarán Brennan, who became Assistant Editor, Richard Eddy and Ben Stone. For three days a week Ian Phillipson came in to write 'intros', the long descriptive sections of the reviews. He had been hired just before Roger took over and was still uncertain how the reviews should be tackled, but it wouldn't be long before Ian became an essential part of the new CRASH. The young part-timers included Mike Dunn and Paul Sumner, but there were a few others waiting to try their hands as well. We all got ready for a revitalised CRASH.



A NEWSFIELD PUBLICATION
No. 39 APRIL 1987
£1

CRASH

ZX SPECTRUM



WE GO
HEAD OVER HEELS
But beware of the Evil Emperor

ARCADE EXTRAVAGANZA
COIN-OP UPDATE FROM BLACKPOOL

Sir Clive Sinclair's History Starts Again . . .

SIMON GOODWIN LOOKS AT
THE Z88

MORE COLOUR – MORE REVIEWS

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW

WIN WIN WIN
A FERGUSON RGB COLOUR MONITOR, INTERFACE AND SPECTRUM + 2
DESIGN A GAME AND WIN £500 FROM DOMARK
GET A GHETTO BLASTER

April 1987
Issue No. 39
Released on March 26th

A new spirit swept CRASH; for the first time in ages Oliver and Roger were able to work together on ideas for the cover. The general opinion was to put Ocean's Head Over Heels *on the cover, but Oliver was alarmed that this could lead to yet another 'cutesy' picture. He wanted something tougher. Roger suggested basing the painting on the Evil Emperor instead, and using the idea of the space between the planets in the game's scenario. That did the trick, and Oliver turned in one of his best pictures yet.*

There was a new spirit indeed. It had already been suggested just after Christmas that CRASH was falling behind on colour content, that our rivals were providing more colour screenshots than we were. One of Roger Kean's first jobs was to assess whether Newsfield's increasingly experienced film-planners, already adept at putting tinted boxes, coloured text and so on into pages, could tackle the complexities of planning pages which included the laser-scanned four-colour separations from which full-colour photos are printed. This job would normally be undertaken by a professional repro house.

Cost had been the prohibiting factor. Normally it costs approximately £60 for every colour picture to be scanned by a laser scanner (the equipment is too expensive for Newsfield to have in-house): 30 reviews each getting two colour pictures would therefore cost around £3,600, far more than affordable. But if all the photographs taken from the monitor could be exactly the same size as each other, then whole batches of transparencies could be stitched together and scanned at the same time. (They'd have to be the same size so that when the pictures were all enlarged together by the same percentage they'd fit the magazine's column widths precisely.)

When these sets of separations returned from the London company which does Newsfield's scanning, the film-planning department could fit them into pages already laid out by our Art Department. Using this method, Roger and Cameron managed to trim the cost of screenshots down to about £10 per picture, enabling CRASH to go almost full-colour.

We tried the new system out with the April issue, though not with every screen, and it worked well. From now on CRASH would be colour throughout, whenever feasible. And because *we* now kept the separations, CRASH would always be able to reuse any picture whenever required at no extra cost for features like Playing Tips.

Lee Paddon's interview with Australian programmer Steve Taylor went into the issue, but before it was printed it required an update. Steve worked for Melbourne House, but news arrived that Melbourne House UK had been sold to budget giants Mastertronic. It may have been a surprise to the public, but the deal, it seemed, had been under discussion for some time.

Mastertronic had come a long way since the days when their budget range was really cheap rubbish. But with labels like M.A.D. and Bulldog they were often putting out quality games at still very low prices, and now they owned one of the industry's oldest and most respected full-price software houses – though it has to be said that Melbourne House had been going through a poor patch for some six months.

And here again was a second consecutive month where there were only two Smashes, and one was a budget game – in this case Firebird's *I, Ball*. The other was, of course, Ocean's *Head Over Heels*, widely regarded as the best game Jon Ritman and Bernie Drummond had written. It was hardly apparent at the time, but *Head Over Heels* was part of a new pattern for Ocean who, like the rest of us, realised that full-price games were fighting for their lives in the 8-bit marketplace. 1986 had been an uneven year for them and, because of the volume Ocean put out, they were as much to blame as anyone for the low profile licensed games had achieved in the public's mind. And the the budget houses were profiting from that.

An insight, one of rare honesty from a software publisher, was offered by Ocean's Gary Bracey when he told CRASH that Ocean's recent record had not been as good as it should have been, both for the quality of product and for the accuracy of advertised delivery times. It was this open recognition of past failings that would now motivate Ocean for the coming year; they would do their very best to offer value for money.




A NEWSFIELD PUBLICATION
NO. 40 MAY 1987
£1
CRASH
ZX SPECTRUM
THE MAG THAT LEAPS AND BOUNDS AHEAD!
ENDURO RACER Activision
Staggered by
THE SENTINEL Firebird
An Insect Invasion
AMAUROTE Mastertronic
THE TERMINAL MAN RETURNS!
A brand new 12-part story starts this month!
EXTRA!!
LLOYD MANGRAM'S
PLAYING TIPS SUPPLEMENT
A Great 32-page Pull-Out Packed with Tips, POKEs and Maps!
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN!! A FERGUSON RGB COLOUR MONITOR, INTERFACE AND SPECTRUM + 2
A SPECTRUM + 3
WIN
AN ENTIRE SE
OF CRASH INCLUDING ISSUE

May 1987
Issue No. 40
Released on April 30th

The Enduro Racer *cover is a very straightforward one, and it was chosen largely for the opportunity it offered Oliver to produce an exciting action picture. The main figure is smaller than it might have been because there had to be a strap announcing the Playing Tips Supplement, which was nicely tied in: the biker looks like he has just leapt over it. Never one to miss a light-hearted dig when the occasion arises, Oliver made the crashing biker wear a helmet adorned with the letters CVG.*

For the April issue, Roger Kean had become CRASH Editor halfway through its production schedule. With May's issue he felt he could really get to grips with some of the problems that had been ailing the magazine.

The reviews were first. Several previous issues had failed to cover anything like the volume of games released in the month, and it had always been CRASH's boast that we did cover everything. The problem was that since the early days the number of pages devoted to features and specialist sections like Frontline, Tech Niche and Adventure Trail had expanded dramatically. Increasing the number of review pages would mean expanding the magazine beyond its economic size. Much tighter writing would be required form now on, so that a review would take up less space and more would fit in.

Roger and Ciarán looked closely at recent reviews and decided that many were heavily padded without providing sensible information. One result of the new attitude was that the issue packed in 37 reviews (more than for ages, excluding February's issue) and still left space for the other features, including the 32-page Playing Tips Supplement. The reviews were also split into three categories, each with a different design style: Smashes, those above 50% Overall and those below, allowing us more freedom to give short reviews to games that hardly deserved a full page to themselves.

Then there was the extra colour: in May's issue virtually every game was featured in colour (apart from some latecomers and the adventures), even in the Playing Tips and Frontline. Readers seemed to approve of the colour, but not every letter was so kind about the shorter reviews – the shortness of the *Krakout* review was especially resented by some.

The number of reviewers also came under consideration. Ben, Paul, Mike and Richard were doing a sterling job, but it was felt that some fresh blood was required, and over the next few months that would arrive. The first new face in was that of Gareth Adams, another Ludlow local studying at the College, and a CRASH reader from the start.

A casualty of the new broom was my Hall Of Slime. To be honest it had outgrown its usefulness and there was a thought of axing it to make way for something new, though no-one knew quite what at that time.

While the dust appeared to be settling at the King Street offices after six months of unrest, Newsfield was facing a serious problem with LM. Despite its obvious popularity with readers, LM was in financial difficulties. Circulation was increasing nicely, but advertisers were still too wary of the 'youth market' and thus the magazine's revenue was almost nonexistent and it lost nearly £20,000 each issue. The gamble had not paid off. It was like AMTIX! all over again, only on a spectacularly larger scale. Emergency management meetings were held to see if anything could be done, but to no avail. A few days before Issue 5 was due to go to press at the end of April an announcement was made to the company that LM would have to close down.

For the second time within two months, the management were faced with making staff redundant. It was a terrible blow, personally, in terms of prestige and financially. Trade papers, including *Computer Trade Weekly*, erroneously suggested that Newsfield had lost half a million on LM. The real figure was nothing like that, but it was a heavy enough loss. The leave-taking a few days later was sad – but on the bright side, all the LM staffers found themselves other publishing work within a few weeks.



THE MAG THAT'S LEAPS AND BOUNDS AHEAD!

A NEWSFIELD PUBLICATION
NO. 41 JUNE 1987
£1

CRASH
ZX SPECTRUM



DICE 'N' SLICE ISSUE!

As We Go
BARBARIAN
with Palace Software

Sweevo's back in
HYDROFOOL

EXTRA! DEREK BREWSTER'S ADVENTURE TRAIL SUPPLEMENT

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
BE THE FIRST TO SEE THE NEW JAMES BOND FILM!
WIN A FERGUSON MONITOR!

ROBIN CANDY OPENS A CAN OF BEANS . . .
MIKE SINGLETON SPILLS THEM

June 1987
Issue No. 41

Released on May 28th

What can I say about this cover that hasn't already been said in detail in the Forum? It did cause CRASH trouble with WH Smith, who at one point considered withdrawing the issue from sale, but then contented themselves with extracting a written promise from Newsfield to be more careful in the future. The moral issue apart, it remains a powerfully painted image which suits the game ideally. It also caused C&VG to hiccup, because apparently Palace had given them the 'exclusive cover', unaware we were doing one. C&VG evidently withdrew theirs.

Not everyone on the LM team was made redundant. Graeme Kidd remained in place as an editor without portfolio and Publishing Executive, and Barnaby Page, LM's Subeditor, came to CRASH to become its Assistant Editor. Ciarán Brennan moved over to ZZAP! full-time.

And LM's closure was an ill wind which blew some good for the casual reviewers because more work stations were created as more Amstrad PCW8256 'Joyces', used for writing, came to CRASH from the defunct magazine. CRASH itself had moved again, returning from the middle to the lower floor

And another new-old face (re)appeared. While Roger Kean was editing LM at Gravel Hill, Robin Candy started turning up for the odd chat. The strains of the previous year were exorcised, and with Roger's return to King Street and CRASH, Robin indicated he would like to start writing again, largely because he needed finance for his band, Ad Lib To Fade, and because he had recently taken up skiing in Switzerland, which is an expensive pursuit! His first task was an article on the history of software houses and the changes in attitudes over the past four years. Robin's return seemed to complete the feeling that the old CRASH spirit was back in force.

The new spirit ushered in video reviews, well aware that there would be catcalls from some readers crying 'LM!'. To be truthful, those first few were written for LM, but the reasoning behind including them had not been lost (in reverse) on the fantasy film magazine *Star Burst*, which every month reviewed computer games. CRASH readers, we argued, are likely to be heavily into video-watching, so it makes sense. And despite several mutters of protest, the experiment seems to have worked well for most readers.

Recent independent market research has shown that we were right – of a range of magazines aimed at the 'youth market', including *Smash Hits* and the weekly music papers, CRASH and ZZAP! readers came out as the most avid hirers of videos. You are also, it transpires from the same research, the biggest purchasers of blank audio tapes – though that's probably a subject we shouldn't touch upon . . . !

Not to be outdone by my Playing Tips Supplement in the May issue, Derek Brewster provided a special supplement for adventurers, which included two Smashes for *The Pawn* and *Shadows Of Mordor*.

Robin Candy became involved in an interesting project almost immediately upon his return to the fold. As work on this issue began, Roger and Richard Eddy had visited programmer Pete Cooke at his home in Leicester to have a look at the part-completed *Micronaut One*, his first game for Nexus. At that time Pete had only designed three of the game's four tunnel networks with a special utility he'd devised. Everyone thought it would be a good idea if someone from CRASH designed the fourth and hardest. Richard volunteered. However, he was due to attend a journalism course in London which cut across tunnel-designing, so Robin took the utility home and designed a network himself. He was never credited in the game, but to avoid any accusations of hidden bias Roger and Barnaby mentioned Robin's involvement in the next month's editorial. And fortunately, when *Micronaut One* arrived it was quite good enough to speak for itself without any personal partiality to boost its rating.




THE MAG THAT SAVES YOUR BACON!
A NEWSFIELD PUBLICATION
NO. 42 JULY 1987
£1
CRASH
ZX SPE
James Bond is back!
THE LIVING DAYLIGHTS
We look at the SFX and the game from DOMARK
Zapped by
ZYNAPS
from Hewson
Tau Cetian and Academician
PETE COOKE
talks about MICRONAUT ONE
AN ARCADE MACHINE IN YOUR HOME
Mattel's NINTENDO arrives!
EXTRA!
A REAL TROTTERS-ON EXPERIENCE IN OUR EXCLUSIVE 16-PAGE PULL-OUT COMIC!
OINK! OINK! 7
THE OINK! COMPUTER SPECIAL
And the Story behind Oink! on page 76
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN! WIN! WIN! WIN! WIN! WIN! WIN!
£300 OF COMPUTER EQUIPMENT FROM INCENTIVE!
A PHOTON WARRIOR KIT FROM NEXUS!

July 1987 **Issue No. 42** **Released on June 25th**	*After Dan Dare and the original Hulton* Eagle *comic, the greatest inspiration to the younger Oliver Frey had been the films of James Bond (he has them all, except the subject of this cover, on video). So it was no hardship for Oliver to do a Bond illustration for Domark's* The Living Daylights. *It was good timing, too, because this issue hit the streets several days before the film opened in London, making CRASH one of the first magazines of any type to carry the image.*

Synchronicity is a bit like *déjà vu* in reverse: if you hear or read a strange word you have never heard before, and then, over the next few days, several times you happen to see or hear that word used, that is synchronicity. Early in the month of June, Roger Kean attended a software fling on a Thames boat given by MicroProse. Mingling with the massed computer journalists, he was bemused to be confronted by someone from *Computer & Video Games* who informed him that *they* knew Newsfield was planning to break with its machine-specific tradition and publish a multicomputer magazine rather like *C&VG*. It was certainly news to Roger, though, he said, he kept a 'poker face'.

Two days later Newsfield's advertising department offered up a plan for a multicomputer entertainment magazine to cover all popular 8-bit and 16-bit computers, not to outdo CRASH or ZZAP! but to complement them. A few hours later, when no-one outside Newsfield's management had been told of the proposal, someone rang up from a software house to ask how long it would be before the new magazine would happen. It seemed like an omen!

A few days later THE GAMES MACHINE was born, in concept at least, aimed to publish its first issue in time for The *PCW* Show in late September. A fortnight later we first heard that Future Publishing intended launching *Ace* – now that's synchronicity!

Meanwhile CRASH was settling in nicely. Three more reviewers joined the stable: Robin Candy, now doing comments, Mark Rothwell, a friend of the brothers Rignall, and then Nick Roberts. Nick lived in Ludlow, had read CRASH for three years and felt he could take the Tips off my shoulders. To try him out, Roger asked him to do review comments, and so he too started coming in after school hours. His quiet, no-nonsense attitude quickly earned him everyone's respect, and it was clear that it would not be long before my temporary Playing Tips stint ended.

And in fact there was a fourth reviewer. Dominic Handy had been a regular visitor to the Towers over three years, usually to buy games from the mail-order department – though his views on some games occasionally found their way into print via one or other of the reviewers – but also to undertake the odd writing job. As a film buff he was a natural for the new video section, and he started coming in more and more often.

The scope of CRASH continued to expand, with features on special effects in *The Living Daylights* and on the Nintendo console adding more reading matter to the magazine's Spectrum core.

And an unusual aspect of this CRASH was the *OINK!* Supplement. This had been arranged two months earlier in conjunction with the anarchic comic's publishers, IPC, and CRL, who were producing a game based on its piggy antics. To my knowledge, this was the first time anything like this had been tried in a computer magazine, and we were interested to see the reaction. Predictably, it was mixed! Many thought it insulting to have a young children's comic in CRASH, yet newsagents had been moving it out of reach, considering *OINK!*'s contents to be of a nature more adult than was suitable for youngsters.

We saw an early version of the game on the Commodore, were given a rather useless Spectrum screenshot (the background only), and to date, that's been that . . .

At the very moment when it seemed the year's earlier troubles had become a memory, an earthquake shock hit us. Without warning Gary Penn, ZZAP! Editor, resigned, saying he was worn out. As he had some holiday owed, he left at the end of the week, and everyone held their breaths to see what would happen . . .



ZX SPECTRUM

This directory gives details of every game and piece of educational software ever reviewed in CRASH Issues 1-47 inclusive – that's nearly every Spectrum product of the last four years.

Titles beginning with numbers are listed at the start of the directory, and titles beginning with 'The' are listed under their second word.

There are a few utilities here, but the second half of the CRASH Directory (to be published in Issue 49) will include complete lists of utilities and hardware reviewed as well as indexes of all the playing tips, maps and major features ever published in CRASH.

The two sections of the CRASH Directory can be detached from the magazines and kept in the CRASH History binders, which will be available in early 1988.

The CRASH & Spectrum Software History

The entry for each piece of software gives its name, producer and Overall CRASH percentage, and the issue and page of CRASH in which it is reviewed, as follows:

title producer Overall% **Issue**/page

Early CRASHes rated adventures out of ten rather than 100, strategy games were not at first given marks, and educational software has never been given percentages – those aren't accidental omissions!

Four years of Spectrum software – 1,591 products listed

THE CRASH DIRECTORY

180 Mastertronic 72%	**35**/36
1942 Elite 63%	**33**/24
1984 Incentive 76%	**2**/104
1985 Mastertronic 21%	**25**/20
1994 Vision 75%	**3**/52
2003 A Space Oddity DK Tronics 49%	**3**/124
2112 Design Design 83%	**26**/40
3 Deep Space Postern 44%	**1**/97
3D Bat Attack Cheetah Soft 51%	**6**/109
3D Lunattack Hewson Consultants 90%	**4**/16
3D Seiddab Attack Hewson Consultants 79%	**3**/114
3D Tank Duel Realtime 83%	**7**/88
3D The Best Of Vortex Vortex	**42**/15
4Star J K Greye 25%	**4**/116
720° US Gold 81%	**47**/26
A Day In The Life Micromega 59%	**15**/46
ABC Artic	**2**/98
ATRAM Websters	**12**/160
ATV Simulator Code Masters 66%	**46**/130
Academy CRL 92%	**36**/178
Accelerator Century City 66%	**13**/23
Ace Cascade 81%	**32**/13
Ace Of Aces US Gold 62%	**38**/102
Acrojet US Gold 83%	**37**/36
Action Biker Mastertronic 52%	**19**/17
Action Force Virgin Games 35%	**46**/28
Action Reflex Mirrorsoft 88%	**31**/28
Ad Astra Gargoyle 80%	**4**/14
Adder Attack Mogul 64%	**4**/85
Admiral Graf Spee Temptation 54%	**1**/103
Adventure Adventure Software 84%	**36**/151
Adventureland Adventure International 7/10	**14**/104
Adventures Of St Bernard Camell Software 58%	**4**/86
Affaire Vera Cruz Infogrames 85%	**34**/96
Afghan Attack Southern Software 6/10	**15**/96
Africa Gardens Gilsoft 84%	**4**/51
Aftershock Interceptor 98%	**34**/95
Agent Orange A'n'F 59%	**38**/23
Agent X Mastertronic 85%	**37**/117
Ahhh!!! CRL 61%	**9**/109
Air Defence CCS	**16**/141
Airbase Invader CP Software 68%	**6**/52
Airline Cases Computer Simulations	**40**/104
Airwolf Elite 90%	**13**/28
Alcatraz Harry Mastertronic 43%	**9**/123
Alchemist Imagine 85%	**2**/13
Alien Argus Press	**15**/124
Alien 8 Ultimate 95%	**15**/16
Alien Evolution Gremlin Graphics 75%	**42**/35
Alien Highway Vortex 88%	**29**/23
Alien Swarm/Arena K-Tel 57%	**3**/108
Aliens Electric Dreams 84%	**37**/18
Aliens (US version) Electric Dreams 45%	**47**/14
All Or Nothing Abbex 72%	**11**/56
Alphabeth A 'N F Software	**16**/104
Amaurote Mad 92%	**40**/117
American Football Argus Press 71%	**13**/125
Android 2 Vortex 90%	**2**/13
Anfractuos Players 46%	**39**/116
Angleball Mad 51%	**46**/28
Animated Strip Poker Knightsoft 66%	**15**/118
Annals Of Rome PSS 85%	**38**/77
Antagonists The Addison Wesley 6/10	**19**/94
Antics Bug-Byte 90%	**6**/9
Apocalypse Infogrames	**43**/51
Apollo 11 Darkstar 70%	**5**/83
Apple Jam DK'Tronics 47%	**2**/71
Arc of Yesod Thor 89%	**26**/129
Archers The Mosaic 90%	**37**/53
Archon Ariolasoft 83%	**18**/21
Arcturus Visions 57%	**3**/39
Arena Bug Byte 67%	**46**/67
Arendarvon Castle Addison Wesley 8/10	**18**/102
Arkanoid Imagine 59%	**39**/22
Armageddon Silversoft 68%	**1**/79
Armageddon Man The Martech 65%	**44**/50
Army Moves Ocean 54%	**41**/16
Arnhem CCS	**17**/122
Artist II The Softek International	**36**/133
Artist The SofTechnics	**17**/122
Ashes Pulsonic 49%	**5**/101
Ashkeron Mirrorsoft 8/10	**18**/104
Asterix And The Magic Cauldron Melbourne 61%	**34**/141
Astroclone Hewson Consultants 88%	**22**/146
Astronomer CP Software	**9**/92
Astronut Software Projects 81%	**12**/36

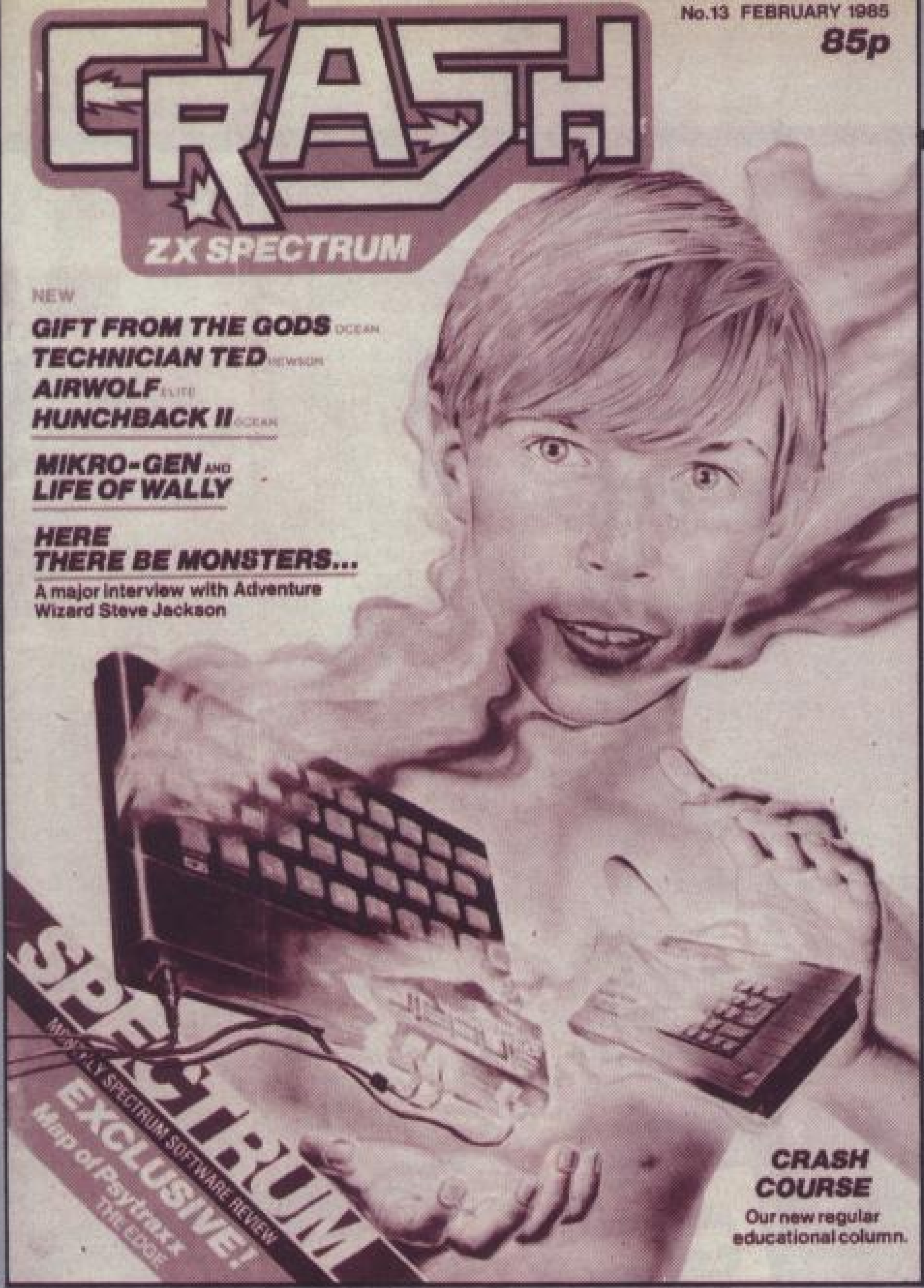
Rapscallion Bug Byte 85% **7**/93
Rasputin Firebird 79% **27**/138
Rasterscan Mastertronic 75% **40**/118
Rats The Hodder And Stoughton 70% **21**/110
Rattler Atlantis 53% **14**/48
Read-Right-Away H S Software **44**/94
Realm Of Impossibility Ariolasoft 10% **27**/31
Realm Of The Undead Lothlorien 50% **7**/11
Rebel Virgin Games 76% **44**/15
Rebel Planet Adventuresoft 85% **31**/74
Red Arrows Database Software 52% **20**/114
Red Attack Unique 49% **9**/123
Red L.E.D. Starlight 61% **46**/122
Red Lion Mystic Software 86% **39**/54
Red Moon Level 9 9/10 **20**/91
Red Scorpion Quicksilva 41% **41**/111
Renegade Ocean 89% **44**/34
Rescue On Fractalus Activision 75% **33**/123
Return To Eden Level 9 8/10 **11**/105
Return To Ithaca Atlantis 7/10 **28**/93
Return To Oz US Gold 84% **34**/97
Revenge Of The Killer Tomatoes Visions 74% **6**/11
Revenge On The C5 Atlantis 42% **28**/29
Revolution Vortex 91% **33**/16
Riddler's Den Electric Dreams 78% **22**/147
Rider Virgin Games 50% **1**/42
Rifle Range Mastertronic 64% **9**/94
Rifts Of Time Pocket Money Software 7/10 **28**/96
Rigel's Revenge Mastertronic 88% **47**/42
Ring Of Darkness The Wintersoft 6/10 **6**/75
River Raid Activision 74% **10**/93
River Rescue Thorn EMI 74% **1**/30
Road Racer Thorn EMI 69½% **1**/30
Road Runner US Gold 73% **43**/96
Robber Virgin Games 48% **1**/100
Robin Of Sherlock Silversoft 7/10 **25**/84
Robin Of The Wood Odin 94% **24**/10
Robot Messiah Alphabatim 72% **24**/16
Robot Riot Silversoft 70% **2**/100
Robot Rumpus Atlantis 61% **14**/47
Robot Runner Longman **2**/98
Roboto Bug Byte 58% **27**/133
Rocco Gremlin Graphics 70% **19**/40
Rock'n Wrestle Melbourne 48% **30**/24
Rockford's Riot Monolith 84% **21**/24
Rockman Mastertronic 69% **24**/15
Rockman Alligata 57% **44**/22
Rocky Horror Show The CRL 79% **18**/12
Rogue Trooper Piranha 79% **36**/36
Roland's Rat Race Ocean 66% **20**/37
Roller Coaster Elite 94% **24**/32
Roly Poly Goes to Hospital David Todd 62% **19**/46
Rommel's Revenge Crystal Computing 65% **2**/75
Room 10 CRL 62% **35**/133
Roundheads Lothlorien 59% **45**/103
Rubicon Bug Byte 30% **43**/22
Ruby Runabout Scorpio Software 6/10 **10**/110
Rugby Manager Artic 31% **33**/26
Run For Gold Hill MacGibbon 71% **13**/10
Run Rabbit Run Hill MacGibbon **37**/49

ISSUE DATES

ISSUE	MONTH		
1	February 1984	25	February 1986
2	March 1984	26	March 1986
3	April 1984	27	April 1986
4	May 1984	28	May 1986
5	June 1984	29	June 1986
6	July 1984	30	July 1986
7	August 1984	31	August 1986
8	September 1984	32	September 1986
9	October 1984	33	October 1986
10	November 1984	34	November 1986
11	December 1984	35	December 1986
12	January 1985	36	January 1987
13	February 1985	37	February 1987
14	March 1985	38	March 1987
15	April 1985	39	April 1987
16	May 1985	40	May 1987
17	June 1985	41	June 1987
18	July 1985	42	July 1987
19	August 1985	43	August 1987
20	September 1985	44	September 1987
21	October 1985	45	October 1987
22	November 1985	46	November 1987
23	December 1985	47	December 1987
24	January 1986		

Runes Of Zendos The Dorcas Software 8/10 **12**/124
Runestone Firebird 9/10 **25**/83
Runestone Games Workshop 9/10 **17**/100
Rupert And The Ice Castle Bug Byte 50% **32**/20
Rupert And The Toymaker's Party Quicksilva 54% **22**/68
SAS: Operation Thunderflash Creative Sparks 63% **37**/125
SOS Visions 65% **8**/99
Saboteur Durell 93% **24**/30
Saboteur II Durell 83% **41**/103
Sabre Wulf Ultimat **6**/62
Sacred Armour Of Antiriad The Palace Software 89% **35**/18
Saga Of Eric The Viking The Mozaic 8/10 **14**/102
Sai Combat Mirrorsoft 81% **28**/122
Sailing Activision 76% **39**/17
Saimazoom Silversoft 53% **19**/16
Sam Fox Strip Poker Martech 72% **28**/15
Sam Safety Argus Press **17**/87
Sam Spade Silversoft 57% **4**/30
Sam Stoat Gremlin Graphics 68% **15**/13
Samurai CRL 69% **39**/73
Samurai Trilogy Gremlin Graphics 49% **45**/123
Sand Scorchers Unique 46% **7**/86
Sarlmoor Atlantis 38% **30**/26
Satcom Atlantis 50% **44**/106
Sbugetti Junction Bug Byte 34% **32**/22
Scalextric Leisure Genius 57% **38**/32
Sceptre Of Bagdad Atlantis 75% **40**/18
Science Argus Press **19**/104
Scooby Doo Elite 91% **33**/31
Scrabble De Luxe Leisure Genius 62% **47**/13
Screenplay Macmillan **24**/39
Scuba Dive Durell 92% **2**/88
Sea Battles Atlantis 60% **15**/31
Seabase Delta Firebird 74% **30**/78
Seas Of Blood Fighting Fantasy 7/10 **24**/164
Secret Diary Of Adrian Mole Mozaic/Level 9 86% **23**/50
Secret Of Levitation Americana 45% **29**/128
Secret Of St. Bride's The St. Bride's 6/10 **21**/108
See-Kaa Of Assiah Mastervision 5/10 **14**/102
Sentinel The Firebird 97% **40**/20
Serpent Fron Hell Scorpio 3/10 **16**/118
Sets Alphaplus Educational Soft **44**/95
Seventh Cavalry Black Knight 65% **22**/140
Shadow Of The Unicorn Mikro-Gen 7/10 **24**/164
Shadow Skimmer The Edge 62% **39**/25
Shadowfire Beyond 96% **17**/16
Shadows Of Mordor Melbourne House 93% **41**/59
Shake Keep Publishing 26% **42**/26
Shao-Lin's Road The Edge 67% **37**/34
Sheer Panic Visions 63% **4**/11
Sherlock Melbourne House 8/10 **9**/70
Shipwreck/Castle Eerie Tartan 82% **41**/61
Shockway Rider FTL 67% **38**/114
Short Circuit Ocean 71% **40**/32
Show Jump IMS Software 64% **9**/18
Show Jumping Alligata 70% **27**/132
Shrewsbury Key Players 68% **36**/151
Shuttle Shock Software Savers 62% **13**/11
Sidewize Firebird (Gold) 50% **44**/103
Sidney Affair The Infogrames 86% **40**/50
Sigma Seven Durell 62% **39**/110
Silent Service MicroProse 80% **38**/79
Sir Fred Mikro-Gen 91% **26**/122
Sir Lancelot Melbourne House 90% **11**/44
Ski Star 2000 Richard Shepherd 75% **14**/120
Skool Daze Microsphere 93% **11**/10
Skull Games Machine 70% **3**/28
Sky Fox Ariolasoft 84% **27**/29
Sky Ranger Microsphere 71% **12**/82
Sky Runner Cascade 64% **39**/108
Slap Fight Imagine 72% **43**/20
Slingshot The Power House 34% **44**/18
Smash Out! Pirate Software 11% **46**/133
Snaffle Longman 75% **16**/32
Snapple Hopper Macmillan **20**/84
Snodgits Sparklers 77% **30**/20
Snow Queen The St Brides 7/10 **23**/122
Snowball Level 9 Computing 9/10 **6**/73
Snowman The Quicksilva 78% **3**/82
Sodov The Sorceror Bug Byte 74% **27**/132
Soft & Cuddly The Power House 55% **44**/108
Soft Solid 3D Ant Attack 85% **1**/18
Software Star Addictive 64% **15**/119

Solar System The Eaglesofy **15**/48
Solomon's Key US Gold 78% **45**/133
Son Of Blagger Alligata 61% **13**/22
Sorcerer Of Claymorgue Castle The Adventure International 7/10 **12**/126
Sorcery Virgin Games 72% **4**/91
Sorderon's Shadow Beyond 7/10 **23**/119
Soul Of A Robot Mastertronic 75% **25**/114
Souls Of Darkon Taskset 7/10 **24**/166
Southern Belle Hewson Consultants 84% **20**/15
Space Art Eclipse Software **9**/102
Space Command Virgin Games 63% **6**/109
Space Detective Celerysoft 43% **30**/77
Space Harrier Elite 77% **36**/28
Space Professor Front Runner 73% **11**/150
Space Scan Macmillan **15**/48
Space Shuttle Microdeal 55% **4**/125
Space Shuttle Activision 78% **13**/126
Space Station Zebra Beyond Software 35% **4**/82
Spaced Out Firebird (Silver) 38% **43**/15
Special Agent Heinemann **2**/98
Special Delivery Creative Sparks 71% **11**/142
Special Operations M C Lothlorien 6/10 **9**/69
Spectipede Mastertronics 78% **8**/46
Spectrealm Runesoft 74% **7**/44
Spectron Virgin Games 76% **1**/18
Spectrum Safari CDS 65% **5**/90
Spectune Xorsoft **16**/60
Speed Duel DK Tronics 56% **2**/100
Speed King 2 Mastertronic 42% **36**/188
Spellbound Beyond 52% **6**/52
Spellbound Mastertronic 95% **24**/26
Spellbound Besieged Sulis Software **5**/66
Spider-Man Adventure International 8/10 **14**/98
Spike Firebird 61% **23**/31
Spiky Harold Firebird 65% **29**/31
Spindizzy Electric Dreams 93% **29**/16
Spitfire 40 Mirrorsoft 90% **26**/34
Splat Incentive Software 81½% **1**/88
Splitting Personalities Domark 90% **30**/18
Spoof Runesoft 6/10 **8**/74
Sport Of Kings Mastertronic 53% **31**/108
Spy Hunter US Gold 89% **16**/130
Spy Trilogy Tartan 7/10 **29**/91
Spy Vs Spy Beyond 93% **19**/24
Spy Vs Spy The Island Caper Databyte 53% **41**/22
Spyplane Gilsoft 55% **4**/52
Squirt David Todd 51% **25**/14
St. Crippens Creative Sparks 72% **20**/22
Staff Of Zaranol The CCS 6/10 **12**/122
Stage-Coach Creative Sparks 79% **8**/102
Stainless Steel Mikro-Gen 89% **32**/18
Star Firebirds Insight 73% **21**/22
Star Gazer Eclipse **16**/21
Star Raiders II Electric Dreams 52% **40**/113
Star Runner Code Masters 50% **41**/31
Star Seeker Mirrorsoft 38% **47**/38
Star Trade Digital Dexterity 55% **3**/52
Star Trader Bug Byte 66% **7**/36
Star Warrior Visions 68% **4**/39
Star Wreck Alternative 73% **44**/68
Starbike The Edge 77% **10**/148
Starblitz Softek 88% **3**/23
Starclash Micromega 69% **2**/104
Starfox Reaktör 77% **43**/90
Starglider Rainbird 95% (128 version 97%) **36**/22
Starion Melbourne House 94% **16**/18
Starquake Bubble Bus 96% **22**/10
Starsphere Eclipse **15**/48
Starstrike Realtime 93% **11**/20
Starstrike II Realtime 96% **28**/20
Stay Kool Bug Byte 59% **15**/41
Steve Davis Snooker CDS 77% **12**/187
Stifflip & Co Novagen 90% **44**/102
Stonkers Imagine 78% **2**/102
Stop The Express Sinclair 80% **6**/49
Storm Mastertronic 44% **34**/20
Stormbringer M.A.D. 86% **42**/16
Strangeloop Virgin Games 86% **9**/101
Streaker Bulldog 38% **44**/30
Street Hawk Ocean 68% **34**/31
Strike M.A.D. 40% **41**/26
Strike Attack 2 Micro Mart 47% **10**/147
Strike Force Cobra Piranha 83% **33**/28
Strike Force Harrier Mirrorsoft 83% **33**/120
Strontium Dog Quicksilva 42% **13**/122
Sub Chase Gem Software 48½% **1**/35
Sub Sunk Firebird 75% **18**/102


No.13 FEBRUARY 1985
85p
CRASH
ZX SPECTRUM
NEW
GIFT FROM THE GODS OCEAN
TECHNICIAN TED HEWSON
AIRWOLF ELITE
HUNCHBACK II OCEAN
MIKRO-GEN AND LIFE OF WALLY
HERE THERE BE MONSTERS...
A major interview with Adventure Wizard Steve Jackson
SPECTRUM
WEEKLY SPECTRUM SOFTWARE REVIEW
EXCLUSIVE!
Map of Psytraxx
THE EDGE
CRASH COURSE
Our new regular educational column.

Virus Orange Software 62% **7**/88
Voidrunner Mad 54% **43**/23
Volcanic Planet Thorn EMI 69% **1**/34
Volcano Computer Magic 45% **12**/80
Voyage Into The Unknown Mastertronic 9/10 **8**/12
Vulcan CCS 94% **39**/72
W.A.R. Martech 68% **35**/148
Wally Kong Calisto 63% **5**/34
Wanted:Monty Mole Gremlin Graphics 92% **9**/8
War 70 CCS **10**/134
War Cars (Construction Set) Firebird 53% **46**/139
War Of The Worlds CRL 46% **7**/44
Warlock Of Firetop Mountain The Puffin Books 73% **1**/12
Warlords Interceptor Micros 7/10 **20**/92
Warriors Revenge Video Force 3/10 **8** /73
Warzone CCS **12**/160
Waterloo Lothlorien 92% **23**/138
Waxworks Digital Fantasia 7/10 **6**/77
Way Of The Exploding Fist The Melbourne House 92% **21**/12
Way Of The Tiger Gremlin 93% **28**/117
Waydor IMS 8/10 **9** /67
Wender Bender Ranks High 78% **18**/38
West Bank Gremlin 84% **25**/12
Wheelie Microsphere 93% **2**/25
White Heat Code Masters 17% **46**/123
Whizz Kid Unique 45% **7**/38
Whizz Quiz Argus Press **17**/86
Who Dares Wins II Alligata 73% **28**/30
Who-Dunnit CCS 53% **9**/92
Wibstars A'n'F 35% **38**/99
Wild West Hero Timescape 82% **1**/83
Wilfred The Hairy Olaf The Hungry! Microbyte 16% **5**/82
William Wobbler Wizard 59% **26**/31
Winged Warlords CDS Systems 79% **3**/116
Winter Games US Gold 93% **26**/133
Winter Sports Electric 43% **27** /123
Winter Wonderland Incentive 89% **38**/92
Witch's Cauldron Mikro-Gen 10/10 **17**/97
Wiz Melbourne House 38% **42**/32
Wizard's Lair Bubble Bus 94% **14**/34
Wizard's Warrior Crusader 84% **47**/41
Wizball Ocean 92% **45**/22
Wolfan Bulldog 47% **43**/93
Wonder Boy Activision 43% **43**/82
Words And Pictures Chalksoft **44**/95
World Cup Carnival US Gold 26% **30**/14
World Cup Football Artic Computing 71% **7**/87
World Games US Gold/Epyx 71% **40**/126
World Globe Eclipse Software **12**/186
World Series Baseball Imagine 91% **16**/38
World Series Basketball Imagine 81% **23**/35
Worlds At War Esteem More Than Equal 39% **11**/149
Worldwise: Nuclear War Richardson Institute **18**/111
Worm Attack Pulsonic 42% **5**/99
Worm In Paradise The Level 9 9/10 **26**/91
Worse Things Happen At Sea Silversoft 91% **6**/8
Wrath Of Magra The Master Vision 5/10 **10**/116
Wreckage Unique 58% **9**/125
Wriggler Romantic Robot 90% **15**/44
XO-Word and Anagrams Azed 64% **27** /30
Xarq Electric Dreams 59% **32**/30
Xavior PSS 71% **13**/46
Xecutor Ace 84% **45**/134
Xen Sparklers 64% **39**/118
Xeno A 'n' F 86% **35**/27
Xevious US Gold 64% **37**/104
Xor Logotron 58% **46**/23
Yabba Dabba Doo Quicksilva 81% **26**/ 17
Yacht Race Hill MacGibbon **15**/112
Yankee CCS 87% **42**/72
Yes Prime Minister Mosaic 56% **46**/137
Yie Ar Kung Fu Imagine 92% **25**/26
Yie Ar Kung Fu II Imagine 48% **37**/35
Yogi Bear Piranha 62% **47** /122
Young Ones Orpheus 42% **29**/128
Z Rino 44% **44**/24
Zapper Anco Software 64% **8**/11
Zaxxan Starzone 74% **1**/13
Zaxxon US Gold 58% **14**/30
Zenji Activision 83% **10**/149
Zig Zag DK Tronics 85% **5**/18
Zipper Flipper Sinclair 60% **6** /59
Zoids Martech 96% **25**/16
Zombie Zombie Spaceman/Quicksilva 80% **10**/139
Zone 00 Allanson 45% **13**/46
Zoot Bug Byte 59% **23**/20
Zorro US Gold 53% **26**/32
Zub Mastertronic 79% **36**/176
Zulu Wars CCS 61% **41**/88
Zynaps Hewson 91% **42** /14
Zythum Mirrorsoft 59% **33**/38
Zzzz Mastertronic 58% **33**/94



A NEWSFIELD PUBLICATION
NO.43 AUGUST 1987
£1
DM 6.–

CRASH

ZX SPECTRUM



The All-Singing, All-Dancing Magazine – it's

ACE – ADVANCED COMPUTER ENJOYMENT

WITH SUMMER SMASHES FROM

TAI-PAN (128)
Ocean

EXOLON
Hewson

MICRONAUT ONE
Nexus

THE BIG SLEAZE
Piranha

THE SPECTRUM+3 – WHAT'S ITS FATE?

VOTE 87
The CRASHTIONNAIRE RESULTS

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW

IT'S FREESCAPE!
The first ever look at Incentive's amazing new 3-D games concept!

August 1987
Issue No. 43

Released on
July 30th

Another favourite Frey subject – Fred Astaire films. Plans for a lavish and largely monochrome Astaire cover had been formulated ages before but never carried out. When the great Hollywood star died Oliver insisted on dedicating the issue of CRASH to him, and featuring him with his most famous partner, Ginger Rogers, on the cover. The other elements, dancing on a newly-arrived Spectrum +3, were the issue's lead games: Tai-Pan, Micronaut One, Exolon *and* The Big Sleaze. *It was another compilation cover, a style for which Oliver has become justifiably celebrated.*

The Fred Astaire cover found an echo on page 63, detailing the results of the 1987 CRASHtionnaire, where his face (and Ginger Rogers's) appeared at the foot of a reproduced *Radio Times* page. That was to illustrate the CRASHtionnaire's findings on your TV viewing habits, but it was a good example of the kind of detail the art department has to consider when laying out. In recent months everyone on the team had become more aware of the value of cross-referencing items within an issue, and even a tiny item like the Astaire picture can add to the enjoyment of reading a magazine.

Our big thrill (well, there were two really) was the new Spectrum +3 with its Amstrad-style disk drive. The reviewers weren't particularly impressed, largely because it was nothing more than a 128K with a disk drive instead of a datacorder, and also because there were no really good games available on the disks yet. Simon N Goodwin wasn't raving either, though he considered the machine professionally-made and well-documented, because he felt you could upgrade with better disk systems than the one Amstrad provided. Software houses were cautious about releasing disk games for a machine which nobody had bought yet, too, as one of CRASH's increasingly common in-depth news features reported. And there was the price – £249 was far too high. We all suspected Amstrad of hiking it so as not to ruin +2 high-street sales – a cynical supposition which would be proved all too true within a few months.

The other thrill was the arrival of Hewson's Uzi pump-action water pistols – prizes for the *Exolon* competition. Naturally they had to be tried out, and anyway, we needed photographs for the competition page. Richard, Roger, Robin and Skippy went out dry and came back soaked. Fortunately, as the picture showed, it was a hot day. Several innocent bystanders got squirted, including Markie Kendrick from art. His David Sylvian-style hairdo was ruined, so he sulked, which resulted in the little remark from the comps minion. But we all forgot; art always has the last laugh . . .

Tie-ins fared pretty badly; *The Living Daylights*, *Challenge Of The Gobots*, *Road Runner*, *Flash Gordon*, all did from bad to average, only Ocean's delayed *Tai-Pan* – and then only on the 128 – got anywhere, and that got a Smash.

Meanwhile, another of those news features focused on *The Bug* and its arguments with the software industry – the first sign of CRASH's reborn interest in fanzines, that was to show itself in a renovated Fanzine File.

During the latter part of the schedule, THE GAMES MACHINE got under way, and Graeme Kidd got his portfolio back as its Co-Editor. His other half turned out to be none other than Gary Penn, who had decided that he would like to work on the new magazine (Ciarán Brennan had taken over ZZAP!). They set themselves up in Gravel Hill, using the offices not long before vacated by LM. TGM – as it became known – was going to cover more than just computers, and one of the first articles written was a comparison of laser-tag systems. Suddenly the water pistols had a rival as numerous different electronic guns began to appear. It was not, of course, very conducive to hard work in the CRASH offices to know others were zapping each other (or 'testing') nearby, but somehow we managed to keep our reviewers' minds on their own games.




THE MAG THAT HELPS KEEP VIOLENCE OFF THE STREETS
A NEWSFIELD PUBLICATION
NO.44 SEPTEMBER 1987
£1
DM 6.–
CRASH
ZX SPECTRUM
Well-used street fighter offers services as a valued
RENEGADE
Lonely Palyar seeks
MERCENARY
to share large planet
Wanted! Empire Saviour. Apply with credentials to
STIFFLIP & CO
Coward wants adventure in
CUSTERDS QUEST
For sale, dedicated console
SEGA MASTER SYSTEM
Someone talk to me please, I'm
DAVID AUBREY-JONES
and I programmed MERCENARY
Has homegrown software been
QUILLED UNTIL DEAD?
I'm quick-witted, enterprising, and I want a new
CRASH CHALLENGE
in my life
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN!
A BUBBLE BOBBLE ARCADE MACHINE
BIG SLEAZES &
CINEMA VOUCHERS
OCEAN SPORTS BAGS
& ATHENA
HERSELF

September 1987
Issue No. 44
Released on August 27th

When he saw the preview copy of Ocean's Renegade, *Oliver immediately said he wanted to do a cover of it when the review copy arrived. It was back to the single, powerful image, not unlike the notorious* Barbarian *cover, but with more restraint! It was rumoured that Roger Kean posed for Polaroid shots from which Oliver modelled the figure, and while Roger's undoubtedly something of a hunk, no-one believed that Oliver hadn't added considerably to the street fighter's physique to make it one of the best figure pictures he had done.*

In two respects, this was a momentous issue. Once again the CRASH reviews underwent a change after much discussion. We had dropped the Value For Money rating with the July issue, largely because of the plethora of budget games. It had seemed to us impossible to continue calculating value for money in any meaningful way when games at £2 and £10 were considered as the same product. Also, some readers had more money than others, making an arbitrary measure of value for money meaningless. Actually, this move brought the CRASH ratings more into line with Roger Kean's original concept for reviews – that the reader should make the decision about the worth of a game after having read everything the reviewers had to say about it.

Now the Comments box was tweaked: Control Keys was dropped (the days when they made a significant difference to playability were over with universal joysticks and definable-keys options), Skill Levels was dropped in favour of a new Options line which also included details on definable keys, two-player modes and so on, Use Of Colour was merged with Graphics to make the comment more logical; but perhaps the most notable addition was that of each reviewer's Overall percentage, which explained more clearly how a game's Overall rating was arrived at.

And then there was the very first ever CRASH Challenge. ZZAP! had run reader/reviewer challenges since it started, and while they were fun to do, they were always a beast to organise. AMTIX! also had a challenge, so the pressure to include one in CRASH had been there for some time. We resisted the temptation easily enough seeing the other magazines struggling to get theirs sorted out each month. But the recent CRASHtionnaire had forced our hands without doubt. Too many readers wanted a CRASH Challenge for the magazine to refuse it.

In addition to the organisational problems (finding the time, inevitably a Saturday; getting the challenger to Ludlow; finding someone to take photos), there was always that nagging feeling in the reviewers' minds that they didn't want to make prats of themselves by losing to a *mere* reader. However, by dint of moral pressure, Barnaby persuaded Paul Sumner to go first – he's such a natural leader of men, it was argued, that if he did it, the others would feel bound to – and duly he met Mark Turford from Wednesbury on a Saturday afternoon, and just as duly, he lost. They played *Mikie* as Nick Roberts sat with pad and pen in hand to record this historic defeat. It was ignominy after the ZZAP! Challenge, where Julian Rignall won month after month till people began to think he was Jeff Minter.

Perhaps not quite so earthshattering, but much sillier still, was the arrival in CRASH of Markie Kendrick's King Grub, star of LM, T-shirts and . . . now the strip. Mark had created the character for LM, but when the magazine closed he refused to stop drawing the darned thing and eventually Roger was forced to give way and make room.

Advance planning for THE GAMES MACHINE resulted in a brochure for would-be advertisers, and in slightly modified form it appeared in the centre of this issue. Historically speaking, the most interesting aspect is the two serious-looking figures in the middle wielding laser guns. The man on the left was, of course, ZZAP!'s Julian Rignall, but few realised that the lass on the right was Glenys Powell, CRASH and ZZAP!'s Editorial Assistant, and, more importantly, Julian's fiancée.

And THE GAMES MACHINE was about to make history itself, with its press date shortly after this CRASH.



PACKED WITH FEATURES!

CRASH

A NEWSFIELD PUBLICATION
NO.45 OCTOBER 1987
£1.50
With Cassette

ZX SPECTRUM



Run It Again
KICK-'EM-UPS

SELL YOUR OWN SOFTWARE
How to break in and make money

THE CRASH SAMPLER
Seven top games demos from the ... details inside!

CRASH HISTORY No. 1
In words and covers

WIN an OCEAN custom-built Konami COMBAT SCHOOL arcade machine and a dust, thrills and spills action-day out with MIRRORSOFT

October 1987
Issue No. 45

Released on September 24th

This cover bore the CRASH Sampler cassette. Often cover mounts simply obscure the artwork underneath, but Oliver had always argued that if we did one, the mounted object would have to blend in as much as possible. The image itself could be anything, but there wasn't room for a full-blown painting based on the issue's contents; it was Roger who suggested returning to the monster that adorned the cover of Issue 1, only closer up, and have it hold the cassette in its claws. Oliver obliged with actinic light and machine-oiled fangs. It is fascinating to hold up the two covers and compare them.

The reference to CRASHes past on the cover was not entirely inadvertent. It already seems an age of its own now, but this was the first issue in which I began recalling the CRASH History of four years. And once again Roger Kean was on the move – well, almost, for he became Editorial Director of the three computer titles, while Barnaby Page became Managing Editor of CRASH. It wasn't much change for CRASH, where Barnaby had been running large sections of the magazine for some months anyway, but the simple change in titles was a sign of the year's third upheaval at Newsfield.

It would be wrong to publish many of the confidential details, so suffice it to say that there were serious problems with the way THE GAMES MACHINE was run by its two editors (fortunately, they didn't show in the finished product), and shortly after the completion of its first issue Graeme Kidd and Gary Penn were asked to leave the company. That didn't cause any catastrophes itself, but when ZZAP! Editor Ciarán Brennan decided a few days later to leave Ludlow and return to London a reshuffle was essential. Roger Kean assumed Graeme Kidd's role of general overseer, which job he had been effectively doing for several months at King Street anyway; Barnaby took over CRASH, Julian Rignall became Managing Editor of ZZAP!; and Dominic Handy became a full-time Staff Writer at CRASH.

A few weeks after all these changes, Newsfield left for the annual shebang at Olympia, the tenth *PCW* Show, where all the company's upheavals were soon subsumed under the chaos of meetings with software houses, signing autographs, selling CRASH T-shirts and fighting a spirited sticker war against *Your Sinclair*. In fact the only long-term casualty of Newsfield's internal changes was Fear & Loathing; John Minson, who had been a personal friend of the dismissed Graeme Kidd, was no longer happy with writing for CRASH.

However, a new writer and a new section arrived. Paul Evans, a CRASH reader from Liverpool, had written to Barnaby asking if he might try doing a column for CRASH on modem communications. The magazine's policy had always been to give anyone a try – and it had often had useful results – so Paul's column started in this issue, and soon became a regular feature.

Et Al also made its debut, the video section having transformed itself into this motley collection of videos, books, games and offbeat little snippets.

And as for the games . . . given the general mood at the time, one could be forgiven for thinking that Virgin's *How To Be A Complete Bastard* might have been made a Smash, but in fact the real problem with it was describing it in the magazine, given the language used in the game. I thought the review was as tasteful as could be, but we still got letters complaining, and even a notification from the Press Council about parental complaints. Sometimes you can't even call a spade a trowel.



INTO A NEW DIMENSION!

CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION
NO.46 NOVEMBER 1987
£1.25
DM 7.50



SPECIAL 3-D ISSUE!

RAMPAGE PREVIEWED

WIN A RAMPAGING GORILLA SUIT from ACTIVISION

THE *THUNDERCATS* POUNCE

AT THE *PCW* SHOW . . . the full story

JACK THE NIPPER SWINGS BACK in *Coconut Capers*

EXTRA! 3D GLASSES INSIDE

GLASSES FREE WITH CRASH

Right Eye

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN A VIDEO RECORDER AND NEW SPORTS GAMES from OCEAN

CRASH HISTORY No. 2
12 rare covers

November 1987
Issue No. 46

Released on October 29th

The CRASH History created echoes everywhere. Issue 1's cover had seen its latter-day counterpart in October, and now in November the King Kong cover of Issue 2 rebounded in the illustration for Activision's Rampage*, previewed that month (and indeed the painting from Issue 2 was used in the competition inside). The vision of gigantic destruction was reminiscent of the covers for the Fleetway* War Picture Library *series that Oliver used to paint in the Seventies. Note how the angle of the skyscraper leads the eye straight to the announcement of the 3-D section, just as intended.*

The hectic days of The *PCW* Show were over – for everyone except the writers, still working on a seven-page news section which took stock of the software world as seen at Olympia. And back in Ludlow, the show went on. Barnaby's editorial informed us of yet another Ludlow College reviewer joining the ranks, which made up for the loss of Gareth Adams, who had moved away. Bym Welthy (an unlikely name), Barnaby told us, had first contributed to CRASH around the end of 1984 (the mention of Issue 3 was an error), having turned up then as a friend of Ben Stone's – to the inevitable greeting of 'Bym and Ben, the flowerpot men'. Back in those days he'd undergone the CRASH initiation ordeal, being photographed for CRASH T-shirt ads. And though it was a long gap till this month when his familiar red head of hair reappeared, he was excused modelling T-shirts again.

This was our special 3-D issue, the one with the free red-and-green glasses inside, and what fun it had been for the Art Department. When the 3-D special was first conceived two months earlier, the notion had been to do what all magazines do: buy the spectacles from the specialist company that made them, and send the artwork to be turned into 3-D to one of the two repro houses in Britain which specialise in 3-D techniques. It was only afterwards, when plans to have loads of illustrations and text in 3-D were well under way, that it was discovered that the cost of three-dimensionalising was approximately £400 per drawing!

Roger Kean decided we could do the work in-house. All we had to do, apparently (!), was discover what it was the specialists did. Roger and Markie Kendrick pored over 3-D comics (of which Markie has a big collection), and figured it out. The problem, though, was being able to proof the result so it could be looked at through the spectacles to see if it had worked properly. This was achieved through use of a special colour proofing system used in film planning to check complicated colour pages. The proofed drawings came out in process magenta and process yellow/cyan (to make green), and were not quite the colours used to print the pages, but close enough.

A scream of 'Eureka!' from film planning brought the entire building crowding into the room to peer through the spectacles in wonder. Throughout the following days it became a habit to leap up or downstairs as each new masterpiece was proofed, each getting more ambitious. The CRASH Charts, for instance, had eleven planes of depth to them, and the whole issue represented weeks of painstaking cutting, repasting and adjusting to get the effects right.

In the room next to film planning, Oliver Frey was setting up his new editorial department for THE GAMES MACHINE. It had been moved from Gravel Hill because of problems with screen photography, and also to keep all the editorial staff together. Downstairs in the CRASH room, Nick Roberts got the job he had originally written in for, compiling the Playing Tips; and another new face slipped quietly in to join Barnaby, Dominic and Ian Phillipson. David Peters was to meet the urgent need for a Subeditor to plough through the dozens of thousands of words which each CRASH contains, correcting and trimming where necessary. Meanwhile, Ben Stone moved to continue his training at another magazine in the area, *What's On In Shropshire*, though he continued to come into CRASH several times a week to write reviews and features.



CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION
NO. 47 DECEMBER 1987
£1.25
DM 7.50



INTO *THE* NEW DIMENSION!

DRILLER

ARRIVES

GUNSHIP
ready for action

DARK SCEPTRE
the Singleton saga

BOBSLEIGH
the ice have it

ALL THOSE TIE-INS
film and TV games

EXTRA! PULL OUT JUDGE DEATH!

16 PAGES OF MEGA-CITY MAYHEM
from PIRANHA and TITAN BOOKS

WIN WIN WIN

AN EYEFUL OF GOODIES
from ENDURANCE GAMES

£500 WORTH OF GAMES AND GADGETS MUST GO
thanks to GREMLIN GRAPHICS

A PAPER BAG in Et Al

December 1987
Issue No. 47

Released on November 26th

When you're wandering around a newsagent's, what grabs the attention is a cover with a striking design or image. In taking Incentive's Freescape game Driller *as a cover theme, Oliver gave himself a problem: to make it obvious what the painting was about, it had to contain recognisable elements from the game or the adverts, yet those were not action-packed,* Driller *being a more cerebral game. And of course much of* Driller*'s power came from its peculiar 3-D graphics, which would be hard to recreate without straight copying. So he opted for the fish-eye lens image, a neat notion which wraps virtually 360° of view into one picture.*

Judge Death also appeared on the cover, drawing attention to the 16-page supplement inside the issue. This had been set up in conjunction with Piranha, to tie in with their *Judge Death* licensed game, after their interest in the *OINK!* supplement.

It was generally agreed that something from *2000AD* would be even more likely to involve CRASH and ZZAP!'s readers than *OINK!*. *2000AD*'s publishers were unwilling to participate – the title had just been bought by Robert Maxwell's BMPC group – but Titan Books, who held rights not to the *2000AD* characters themselves but to all the printed stories and artwork, were about to launch a Judge Anderson reprint series and were liaising with Piranha on the game of *Judge Death*. Titan were persuaded to contribute the supplement artwork, in colour.

The *2000AD* stories were in black and white, so the supplement in colour in CRASH and ZZAP! was something of a novelty. Titan's artist took the original pages, shot them to film to make a black-and-white image, then photocopied each page by a special process which rendered the image in a very pale blue. This gave him a design which he could colour in, the blue photocopy barely registering. The coloured pages were then sent to us together with the monochrome film, and we had the colour laser-scanned to provide the necessary four-colour separations. We combined them with the Titan's monochrome film, and suddenly, there was Judge Death in full colour.

Apart from the supplement – which prevented the third part of this CRASH History going in the issue, because there weren't enough pages to fit them both in as well as all the usual content of CRASH – and the background feature on *2000AD* and Titan Books, this CRASH had the first half of Robin Candy's huge feature on tie-ins. It was an appropriate time to examine the growth of tie-ins over four years; licences seemed to be growing ever more important, and CRASH was in retrospective mood anyway.




CRASH
A NEWSFIELD PUBLICATION
NO. 48 JANUARY 1988
£1.95
DM10
Christmas Special
196 PAGES OF NEW REVIEWS TOP TIPS MAPS AND 3-D FEATURES
OVER 1,400 GAMES RATED IN THE CRASH DIRECTORY!
MATCH DAY II
from Ocean – in a league of its own
SIDEWALK
Infogrames gets street cred
COMPLETING THE CRASH HISTORY
with two more years of covers
PLUS: COIN-OP CAPERS
GAMES OF '88
CRUNCH! – WRITING A FANZINE
WIN
A TRIP DOWN ARCADE ALLEY
from ARGUS PRESS SOFTWARE
CINEMA VOUCHERS AND GAMES
from GREMLIN GRAPHICS
MORE THAN AN AVERAGE CHRISTMAS HAMPER
from PIRANHA
BOBSLEIGH
from DIGITAL INTEGRATION
A BALL AND BALLBREAKER
from CRL
ANY GAME IN CRASH
from FATHER CHRISTMAS
WIN
WIN
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
FREE COLOUR POSTER INSIDE!
CHATEAU RAGLAN CHAMPAGNE
CRASH
OLIVER FREY

January 1988
Issue No. 48

Released on December 17th

This was our fourth Christmas cover, and the conflict between a seasonal picture and the decision to feature a particular game was a problem. On the other hand, in a year of violent games, Pac-Land *at least offered a more peaceful theme. I confess a disadvantage: as I write this, the painting hasn't been done, but the idea is to have loads of Pacs playing about in the snow, and so you, as well as I, can be the judge of the result when we see it.*

It is now almost exactly four years to the day that Roger Kean, Matthew Uffindell and myself sat around the only two typewriters we possessed, staring at blank sheets of paper, wondering what it was Spectrum-owners wanted to read, trying to conceive of the first edition of CRASH. I am not sure whether the three of us harboured ambitions of seeing the company grow; probably, but magazines are organic things, and somehow they grow of their own accord.

Newsfield was six people then: Roger, Oliver and Franco Frey, Matthew, Denise Roberts and myself part-time. At the moment of greatest growth (in terms of personnel), when LM was launched. it employed 60 full-time staff, also using eight college-age reviewers and some 30 regular contributors. Today there are just 34 full-time staff. It is a much slimmer operation, but also a much more streamlined and effective one.

We have seen Sir Clive Sinclair's 'toy' computer become the best seller in Britain, enjoying unrivalled software support from games which have ranged from utter drivel to demonstrations of the kind of skills that even mainframe programmers would envy. Recently we saw the 8-bit market start to falter as budget-priced games took hold and unit sales fell; this has particularly hit the Spectrum, yet the games are still being produced and we are always capable of being surprised by some new piece of cleverness. And despite the much discussed fall-off of sales generally, Spectrum magazines continue to ride high. The 'Shropshire fanzine' of early 1984 attained the highest sales in Britain of any computer magazine – and at one point the highest worldwide sales of any British computer magazine – and is still the market leader, along with its sister publication ZZAP!

It is difficult to predict what the next four years will bring, but you can be sure that CRASH will aim to be the best, whatever the incidental difficulties; as I write this, upstairs in the Art Department Markie Kendrick and his fellow designer Wayne Allen are laying out the Christmas Specials of CRASH and ZZAP!. We thought it would be a tough task for three, but unexpectedly just two people are doing it, because Art Director Gordon Druce has recently decided to leave. By the time you read this, however, you will know they succeeded nonetheless.

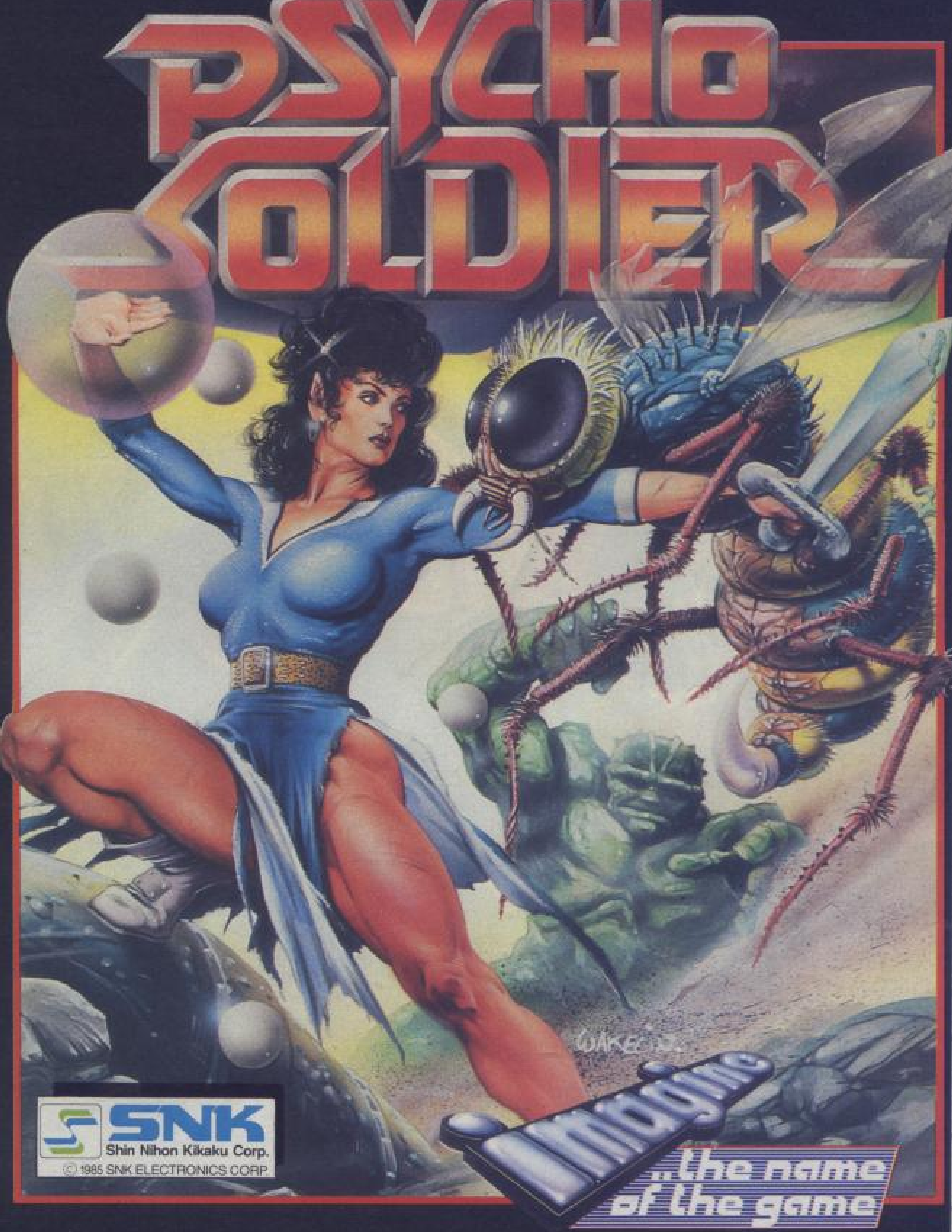
Have an enjoyable Christmas and see you next year.

At the conclusion of this history, I thought it would be appropriate to give a credit to some of the people who, either in the limelight or behind the scenes, have helped make CRASH through the years. In alphabetical order:
Gareth Adams, Wayne Allen, Kim Andersen, Jon Bates, Michael Baxter, Ciarán Brennan, Derek Brewster, Robin Candy, Sebastian Clare, Sue Collett, Ian Craig, Tim Croton, Mel Croucher, Karl Cowdale, Gordon Druce, Richard Eddy, Paul Evans, Tony Flanagan, Franco Frey, Oliver Frey, Kelvin Gosnell, Simon N Goodwin, Dominic Handy, Dave Hawkes, Philippa Irving, Brendon Kavanagh, Roger Kean, Markie Kendrick, Graeme Kidd, Carol Kinsey, David Lester, Gary Liddon, Tony Lorton, Fran Mable, Rosetta Macleod, Sean Masterson, John Minson, Sally Newman, Nick Orchard, Lee Paddon, Barnaby Page, Michael Parkinson, Chris Passey, David Peters, Mark Peters, Ian Phillipson, Cameron Pound, Glenys Powell, John Richardson, Jonathan Rignall, Julian Rignall, Denise Roberts, Nick Roberts, Mark Rothwell, Angus Ryall, Bill Scolding, Dick Shiner, Hannah Smith, Jeremy Spencer, Ben Stone, Paul Sumner, Garth Sumpter, Matthew Uffindell, Massimo Valducci, Bym Welthy, David Western, Nik Wild; **plus** all the guys at Scan Studios, Neil Townley and everyone at Carlisle, and John and Jo at Tortoise Shell.

And John Edwards, who got in all those adverts at the start that paid for it.



LATEST SNK COIN-OP TITLE NOW AVAILABLE FOR YOUR HOME-COMPUTER



Psycho Soldier

is a massive 6 level scrolling platform game with all the features of the arcade original... addictive and compelling gameplay with hosts of hidden extras.





RELEASE DATE · NOVEMBER 16th

CASSETTE: SPECTRUM £7.95 COMMODORE & AMSTRAD £8.95 ea.

DISK: AMSTRAD £14.95 COMMODORE £12.95

IMAGINE SOFTWARE · 6 CENTRAL STREET · MANCHESTER · M2 5NS · TEL: 061 834 3939 · TELEX: 669977

game we've ever
tter than Out Run!"

ZZAP! 64 'ANOTHER DAY AT THE ARCADES'





- Officially licensed from the greatest motorcycle racing game, the thrills are s real we considered making a helmet compulsory.
- Four skill levels.
- Four music tracks.
- Push your turbo charged racing machine into 18 progressive stages racing across Asia, Africa, America and Europe.

and D
k (£14.99) Amiga Disk (£14.99)

ampto
NN8 4SR. Tel: (0933) 76768

ELECTRIC DREAMS
SOFTWARE

24 HOUR COMPUTER REPAIRS

and

SINCLAIR

QUALITY APPROVED REPAIR CENTRE

COMPUTER SPARES

AMSTRAD · SINCLAIR · SEAL OF QUALITY — AMSTRAD APPROVED REPAIR CENTRE

HOW TO GET YOUR SPECTRUM REPAIRED FOR ONLY £19.95

CALL IN AT OUR MANCHESTER CITY CENTRE BRANCH FOR WHILE YOU WAIT REPAIRS AND SPARES

ORDER NOW USING ACCESS

SPECTRUM (only) KEYBOARD REPAIRS £10.00 THE CHEAPEST AROUND



THE NO. 1 REPAIR CENTRE IN THE U.K. OTHERS FOLLOW

WHILE YOU WAIT SERVICE
CALL FOR APPOINTMENT

SPECIAL OFFER!

Why not upgrade your ordinary Spectrum into the fantastic Dk Tronics typewriter keyboard for only **£31.50** including fitting VAT and return post and packing. Normal recommended retail price **£49.95**. Replacement printed Dk Tronics key sets **£7.50** including post & packing.

SPECIAL OFFER!

Why not upgrade your 16K Spectrum to a 48K for as little as **£17.95** including VAT post and packing. If you would like us to fit the kit for you just send us **£19.95** which is a fully inclusive price to cover all costs including return postage. Full fitting instructions supplied with every kit. Issue 2 and 3 only.

16K TO 48K UPGRADE KIT

Update Your Rubber Keyboard to a New Spectrum+

Fitted for only **£29.95** + £1.50 post & packing.
(Also D.I.Y. Kit available for only **£24.95** + £1.50 p & p)
Same day service LIMITED OFFER



ZX81 SPARES NOW IN STOCK

TEN ★ REPAIR SERVICE

- ★ While you wait Spectrum repairs £22.50. Also spare parts over the counter
- ★ All computers fully overhauled and fully tested before return.
- ★ Fully insured for the return journey.
- ★ Fixed low price of £19.95 including post, packing and VAT. (Not a between price of really up to **£30.00** which some of our competitors are quoting).(Mail order only)
- ★ Discounts for schools and colleges.
- ★ Six top games worth **£39.00** for you to enjoy and play with every Spectrum repair.
- ★ We repair Commodore 64's, Vic 20's, Commodore 16's and Plus 4's.
- ★ The most up to date test equipment developed by us to fully test and find all faults within your computer.
- ★ Keyboard repairs, Spectrum rubber key boards only **£10.00**.
- ★ 3 month written guarantee on all repairs.

TRADE REPAIRS most welcome

BEST SERVICE – BEST PRICES!

EXTENSION RIBBON

56 Way ribbon cable to extend your ports for your peripherals
£10.95
plus £1.50 p & p

SOUND THROUGH YOUR T.V. WITH MEGASOUND

Want better sound through your T.V? Hear sounds you've never heard before? Then you need "MEGA-SOUND". Play games with unbelievable mega sound.
£10.95 plus £1.50 p & p

REPLACEMENT POWER SUPPLY

Spectrum replacement power transformer suitable for all makes of computer £9.95 plus £1.50 p & p

JOYSTICK & INTERFACE PACK

The Cheetah 125+ Rapid Fire Joystick and competition pro 200 Dual Port interface normal recommended retail price £21.90 - purchase together - special offer price **£18.25**. Joystick available as separate item **£8.95** or interface available as separate item **£12.95** plus £1.50 p & p

KEYBOARD MEMBRANES

Spectrum keyboard membranes
£5.50 plus £1.50 p & p
Spectrum Plus spare keyboard membranes
£12.90 plus £1.50 p & p
ZX 81 membranes
£5.00 plus £1.50 p & p

ARE YOU ANOTHER CUSTOMER - fed up waiting weeks for your estimate?

Need your computer repaired fast? Then send it now to the **Number One Repair Company in the U.K.**, or call in and see us at our fully equipped 2,500 square foot workshop, with all the **latest test equipment available**. You are more than welcome. We will repair your computer while you wait and help you with any of your technical problems. Commodore computers repaired for only **£35.00**. Please note we gove you a 100% **low fixed price of £19.95** which includes return post and packing, VAT, not a between price like some other Repair Companies offer. We don't ask you to send a cheque in for the maximum amount and **shock you** with repair bills **£30** upwards. Don't forget we are Amstrad aproved for quality and speed, don't risk your computer to any other unauthorised repair centre. We dont just repair the fault and send your computer back, we give your computer a:-

FREE OVERHAUL WITH EVERY REPAIR WE DO:-

We correct **Colour, sound, Keyboard, Check the loading and saving chip**, Put new feet on the base if required, Check for full memory, check all sockets including ear/mike and **replace where needed**. All for **an inclusive price of £19.95 including VAT, all parts, insurance and post and packing**. **No hidden extras whatsoever**. We don't have to boast too much about our service as we have thousands of customers from all over the world highly delighted with our service. A **first class reputation for speed and accuracy**. Don't forget, we also now have a Service Branch in **Manchester City Centre** for while you wait service.

COMMODORE POWER SUPPLY

Commodore replacement power transformer **£29.00** plus £1.50 p & p

ON-OFF SWITCHES

FOR THE SPECTRUM AND SPECTRUM +
ORDER No.
1067 SPECTRUM
1067A SPECTRUM+
£4.95 + 1.50 p + p

URGENT NOTICE Don't be misled by adverts showing 'between prices.' A recent complaint against a Manchester repair firm, Mancomp, was upheld by the Advertising Standards Authority on two counts, "It had stated BBC repairs between £14 and £45 then charged the customer £85." Their guarantee policy was misleading as it did not make clear that all repairs were not covered.

USE ANY JOYSTICK WITH YOUR SPECTRUM + 2

SINCLAIR JOYSTICK ADAPTOR FOR CONNECTING SPECTRUM +2 COMPUTERS TO MOST JOYSTICKS

ORDER No. 1062 SELECTOR CONNECTOR R.R.P. £5.95 + 1.50 p+p



NEW THE VIDEOVAULT COMPUTER COMPANION

EDITION NOW HOT OFF THE PRESS

New bigger catalogue now available containing over 2,500 items including software for all computers, joysticks, spare parts, business software, books, plus many more. Just send 2×18p stamps for your free copy. Over 20 pages full of top quality products delivered to your door by return post.

FULLY REPAIRED AND TESTED ON MOST ADVANCED TEST EQUIPMENT IN EUROPE!

POST + PACKING CHARGES UK ONLY
OVERSEAS POST + PACKING CHARGES PLEASE WRITE FOR QUOTE

VideoVault Ltd.

6 GREAT FREE GAMES
NORMAL RECOMMENDED RETAIL PRICE £39.00
YOURS FREE WITH EVERY SPECTRUM REPAIR

SPECIAL OFFER NOW

OPEN 7 DAYS A WEEK
MANCHESTER MON-SAT ONLY

140 High Street West, Glossop, Derbyshire SK13 8HJ
Tel: 04574-66555/67761 Head Office & Access orders, queries.
Manchester 061- 236 0376 while you wait repair centre only.

 FAX No. 04574 68946

A NEWSFIELD PUBLICATION

No.31 AUGUST 1986

£1

CRASH

ZX SPECTRUM



BEAT THE ALIENS WITH HANNAH SMITH'S PLAYING TIPS

SPECTRUM

MONTHLY SPECTRUM SOFTWARE REVIEW

WIN A WURLITZER JUKEBOX!

MORE MAPS THAN AN ATLAS!!

PCW SHOW TICKETS FOR FREE!

OLIVER FREY

August 1986
Issue No. 31

Released on July 31st

Hannah Smith's claim to unique girlie tipsterdom and the backlash from C&VG's 'Melissa Ravenflame' led directly to this cover – basically an advertising campaign for Hannah. The original brief – Hannah mud-wrestling with Melissa – was deemed too inflammatory, so Oliver substituted an alien for the Ravenflame. More in his element than for several issues, Oliver turned in what became the most popular cover of the year, atmospheric, amusing and provocative by turns. CRASH always seems at its best with its back to the wall fighting for a belief . . .

Three new names appeared on this issue's masthead. Ian Craig was a well-known commercial illustrator, and some of his computer-related work had appeared the previous year in the Issue 21 On The Cover feature. The object was to have someone to help with the massive workload of illustrations, which up till then had all been on Oliver's shoulders. Tony Flanagan was a college lecturer from near Telford who wanted to move into journalism. He became the third Staff Writer for CRASH, but his time at the Towers turned out to be short. The third name had a familiar ring about it, especially to ZZAP! readers, for it was Julian's brother, Jonathan Rignall. The increasingly complex film-planning work we were undertaking in-house meant that Matthew Uffindell had less and less time to spare in the process camera room making halftone pictures. So Jonathan was brought into the department as a process-camera operator.

The month of July saw much activity on the new magazine, too – LM had become a reality, a launch date was set for a free copy with the Christmas Specials of the three computer titles, and Roger Kean was beginning interviews for the large new editorial team that would be required for this ambitious project. It was also clear that the King Street offices could no longer cope. Newsfield had been searching for over a year for premises big enough for expansion, but there was nowhere available in Ludlow. So a large semidetached house similar in size to the King Street headquarters was purchased and converted to offices for administration and LM editorial. This was on Gravel Hill, Ludlow (once misspelled 'Grovel Hill', and it would soon be nicknamed 'The Grovelry' since it was where the pay cheques were issued . . .). But the move was still over a month away as the August issue started.

In the meantime, the tiny CRASH office was even more cramped, so Tony Flanagan was dispatched to Liverpool to interview Software Projects about their forthcoming conversion of *Dragon's Lair*. Interest ran high, partly because of *Dragon's Lair* arcade fame, partly because no-one could see how Coleco's complex, interactive game would come out on a home micro. It was hoped they would do better with it than US Gold did with the conversion of *Kung Fu Master*, a flaccid beat-'em-up which got 56% – the same as *Subterranean Nightmare*, but the latter was a £2.99 budget game under US Gold's new Americana label. Americana worked well enough for them on the Commodore 64, where golden oldies imported direct from the States offered good value for money, but of course in converting most lost their original qualities on the Spectrum and proved to be no more than low-value games like so many other budget products of the period.

Still, Firebird scored a budget Smash, *Rebel Star*, with Sean Masterson in Frontline, and a full-price one with *Heartland*. This arcade adventure was programmed by Odin, who had ceased marketing their own product to become Telecomsoft developers . . . the absorption of independents by larger software houses continued. The Edge had a hit on their hands as the *Marble Madness* clone *Bobby Bearing* found CRASH favour; and so did Palace with the follow-up *Cauldron II*, successful because though it was a sequel in name, in gameplay it was entirely different from the first *Cauldron*, a very polished platform game. Hewson brought out *Pyracurse*, an isometrically 3-D scrolling adventure in the mould of *Dragontorc*, but the peculiar problems it presented made it special.

Our peculiar problems were about to start – school holidays and nowhere to seat anyone . . .



A NEWSFIELD PUBLICATION
No.32
SEPTEMBER 1986 £1

CRASH



September 1986
Issue No. 32

Released on August 28th

Of all the covers in 1986, Oliver most looked forward to doing September's. He had been an avid Dan Dare/ Eagle *fan as a boy, admired Frank Hampson (Dare's creator) and Frank Bellamy, who both had drawn some of the original strips, and finally got to draw Dan Dare himself when* Eagle *was relaunched in the Eighties. But Oliver never rated the relaunched* Eagle, *so the notion of recreating an original Fifties-style* Eagle *front page for Virgin's acclaimed* Dan Dare *was close to his heart – as was having a comic as a CRASH cover.*

The long-running Genesis – Birth Of A Game competition had reached midway point by September's issue. The judges, Domark and Design Design, had finally whittled the enormous amount of entries down to John Eggleton and *Kat Trap*. The rest of the series would now deal with the programming, packaging and marketing.

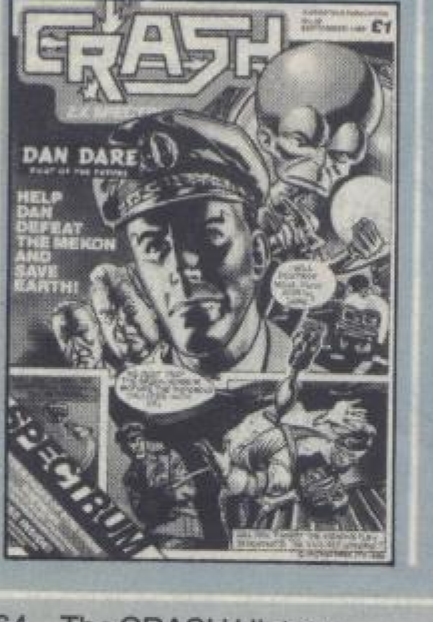
Programming, packaging and marketing was a problem Beyond were just about to walk headlong into as the company blithely announced to John Minson exciting plans for the official *Star Trek* game, little knowing that production of the game would take almost as long as a voyages of the starship *Enterprise*. Minson had another laugh up his sleeve: Gary Liddon and Andrew Wright had managed to crash their company car a week after getting it. The accident took place in a Manchester one-way street (they were going the wrong way, of course) and the car belonged to Thalamus. Yes, Newsfield had taken the plunge and created its own software house.

Thalamus really started at the July Commodore Show when a young man from Finland introduced himself in halting English as Stavros Fasoulas and showed Roger Kean a Commodore 64 game called *Rainbow Warrior*. Roger was so impressed with it that he persuaded the other directors to start a label and market the game. Stavros signed up, Gary Liddon was moved from Newsfield's magazines to look after programming technicalities, and Andrew Wright of Activision was appointed to head Thalamus (a name which he and Gary Liddon devised). *Rainbow Warrior* changed name to *Sanxion* and the rest, as they say, would be history – at least for the 64. Thalamus has yet to produce a Spectrum game.

Tie-in time looked pretty good for a change. Virgin's *Dan Dare* proved to be addictive, playable and quite original. It was also clever of them to make the game different on each of the main 8-bit machines, avoiding the inevitable, and often invidious, comparisons. Going from one Dan to another, Mirrorsoft repeated a success with *Dynamite Dan II*, improving elements of the original to make an entirely new game. Mikro-Gen just missed a Smash by a hair's breadth with *Stainless Steel*, a shoot-'em-up based loosely on Harry Harrison's *Stainless Steel Rat* character as re-envisaged by *2000AD*, while CRL found themselves in Derek Brewster's good books with Fergus McNeill's lampoon *The Boggit*. Incidentally, *The Hobbit* was still at Number 7 in the CRASH Charts!

Another near-Smash was *ACE*, one of the best flight simulations on the Spectrum at the time, and it came from Cascade – one of the earliest Spectrum houses, but usually known for their classified ads for cheap compilations.

Upstairs was beginning to resemble the moment before the Great Flood, when the ark was incomplete and rain threatened. The administrative move to Gravel Hill was held up by decorating, but the new LM team was getting busy writing and designing a dummy of the magazine to be presented to potential advertisers at a launch party set for mid-September. To add to the problems, the art department needed more people to cope with a fourth magazine. The solution seemed to be to move Matthew Uffindell and his huge light table down a floor, but only once the administrative people and LM had moved off to Gravel Hill. Somehow we packed the animals in two by two – and it rained chaos.




CRASH
ZX SPECTRUM
A NEWSFIELD PUBLICATION
No.33 October 1986
£1
CRASH SHOOTS RIGHT TO THE TOP!
We've Done the Ton!
Over 100,000 copies sold monthly
SPECTRUM PLUS 2
A First Look
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
PROGRAMMER PROFILES GALORE
FULL PCW SHOW REPORT
SCOOBY DOO and KNIGHT RIDER
Worth the wait?
I.CRAIG

October 1986
Issue No. 33
Released on September 25th

October's cover marked a departure from the previous 32 covers; for the first time in the CRASH history it was painted by a hand other than Oliver Frey's, that of Ian Craig. It was not designed with any particular game in mind, but did have a passing resemblance to (and was a visual pun on) Oliver's very first CRASH cover. For the savage face, Ian used a photograph of a friend, though the pointed ears and sharp fangs were invented. As Oliver does with many pictures, Ian used an airbrush and then overpainted with an ordinary brush.

Early in September most of the editorial and mail-order staff decamped to London's Olympia for the ninth *PCW* Show. It was the year of the infamous sticker campaign, when *C&VG* plastered the Newsfield stand with Melissa Ravenflame adhesive labels, and Newsfield retaliated with some Hannah Smith stickers printed at the last moment. At one point, *Commodore User* editor Eugene Lacy returned to the EMAP stand's office and could no longer find the door – Mike Dunn and Ben Stone had hidden it under literally hundreds of stickers.

It was also the moment when Gargoyle Games underwent a metamorphosis and became Faster Than Light. Apart from the excitement of their own two games, *Lightforce* and *Shockway Rider*, they had a hit on their hands for Elite with the much-delayed *Scooby Doo*. Elite were riding high: after a disappointing Commodore 64 conversion of the coin-op *Paper Boy*, it only just missed a CRASH Smash on the Spectrum, though the Capcom conversion *1941* did far less well. Domark followed up the puzzles of *Splitting Images* with the official version of *Trivial Pursuit*. Despite the many trivia clones already out, the qualities of Domark's version shone out, and it too received a Smash. We also thought highly of Costa Panayi's *Revolution*, a 3-D puzzle-solving game which earned Vortex yet another in their long line of Smashes.

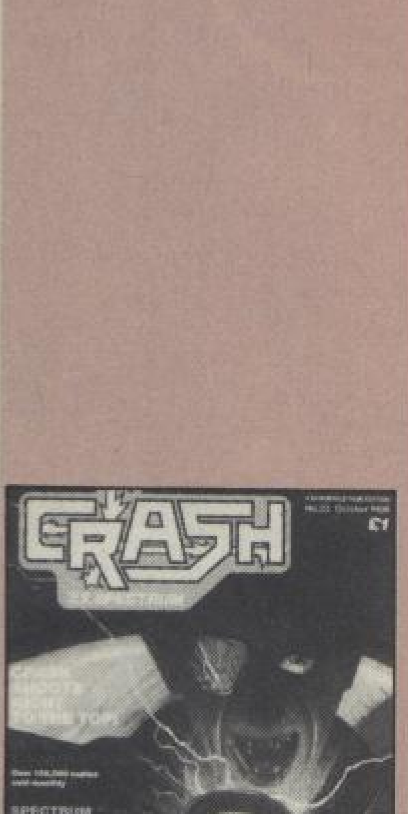
The biggest disappointment, though hardly a surprise, came with Ocean's ludicrously delayed *Knight Rider*. Rumours from within Ocean's offices had said it was a poor effort, and it was.

Internally there were some sweeping changes. The new offices opened, admin moved out, film planning moved down, LM moved across for two weeks from its small room into what had been advertising before finally departing to Gravel Hill, CRASH moved upstairs to where LM had been and Cameron Pound's photographic empire gained the room CRASH had just vacated. It was a bit like playing *Splitting Images*.

Graeme Kidd waved a goodbye of sorts. At the very end of August, shortly after CRASH's new Staff Writer Tony Flanagan had decided to leave, Graeme himself resigned over administrative problems. It was a difficult moment, with CRASH short-staffed and LM starting up, so Graeme was offered a new job as Publishing Executive in overall charge of the three computer magazines – which he accepted. However, he would remain titular editor of CRASH for a while yet. Meanwhile, Roger Kean had finally relinquished the editorship of ZZAP! to Gary Penn, and moved with the rest of LM to their new home in Gravel Hill. It was a busy month.

And on top of that came news from the Audit Bureau Of Circulations that CRASH was still the biggest-selling computer title in Britain, outstripping all others at over 100,000 copies a month. Roger Kean recalled a meeting in April 1984 with several top people from the old Imagine in Liverpool, when someone prophetically told him that CRASH was so different that it was bound to sell over 100,000 a month soon. He had been pleased, but seriously doubted CRASH would ever reach those sorts of figures. Doing better than 50,000 would have been a thrill for us in those early months.

At about the moment the October edition reached the printers, LM was officially launched at a big party in London, where the dummy was introduced to potential advertisers and Roger Kean made a speech he had rehearsed for days. I hate parties, I didn't go.





CRASH
ZX SPECTRUM
A NEWSFIELD PUBLICATION
No.34 NOVEMBER 1986
£1
164 ACTION PACKED PAGES!
LIGHTFORCE
ARCADE ACTION FROM FTL
THE GENESIS PROJECT
KAT TRAP – The Preview
HEWSON HIGHLIGHTS
A Peek at URIDIUM, CITY SLICKER and FIRELORD . . .
A WELL-MATURED CHEESE . . .
DON PRIESTLEY tells all
STREETHAWK MOTORS IN
Will it take you for a ride?
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN! WIN! WIN!
ASTERIX books and games, DAN DARE goodies, Signed copies of UCHI MATA and lots more!
WHEN IT MOVES, WE PREVIEW IT
The Run Up to Christmas has BEGUN!

November 1986
Issue No. 34
Released on October 23rd

For me this is probably the least interesting CRASH cover, and certainly a disappointment from Ian Craig after the previous month's. The dynamics work well enough but the definition of both craft and explosion is poor; it is hard to see where you are or what is happening. The illustration, of course, relates to FTL's game Lightforce.

With the departure of Tony Flanagan there was another shuffle as Lee Paddon moved over from AMTIX! to CRASH. Lee had joined Newsfield some months earlier from the magazine *Your Computer* to act as the AMTIX! Software Editor – not that there was a lot of good software to be concerned about. We seemed to have moved into that strange post-*PCW* Show period when there ought to be lots of games released but software houses are still fighting to get their product completed.

Gargoyle Games's new FTL label kicked off well, however, with *Lightforce*, bemusing everyone with the fact that it was a hard and fast shoot-'em-up in the *Xevious* vein rather than a complex scrolling graphic adventure. 'A chance,' said the Smash review, for 'mainstream arcade entertainment,' unfortunately forgetting that that was exactly how Gargoyle Games had started out three years earlier, with the 3-D shoot-'em-up *Ad Astra*. And *Lightforce*'s graphics strongly resembled *Ad Astra*.

Quicksilva's *Glider Rider* was an odd case; the 48K version of this 3-D forced-perspective road game got 80%, but the 128K version soared to 92%. The real difference seemed to be the sound. And sound was only one of the problems faced by Digital Integration's *TT Racer*. It lost favour for being too much of a simulation and being too difficult to play.

But there were two more Smashes. *Napoleon At War* from CCS excited Sean Masterson, and the game with the silliest name ever – *Fat Worm Blows A Sparky* – earned Durell some extravagant praise for the 'stunningly original' solid 3-D graphics and its wormy animation.

There were enough disappointments for several issues, mostly in the budget range, where there was hardly anything of quality (apart from a few games on Mastertronic's M.A.D. label). Following on from the previous month's release of *Knight Rider* came another Ocean game 18 months late – *Street Hawk*. Again the difficulties of developing the game shone through, though it did slightly better with 68%. Another tie-in proved a letdown: *Asterix And The Magic Cauldron* from Melbourne House. Heavily pushed as their big Christmas game, it was so bug-ridden that playability was irrelevant. The big arcade conversion was *Dragon's Lair*, but Software Projects's problem in reproducing anything of the original's video-disk graphics – largely regarded as the only really interesting element of the arcade machine – let it down dismally on the Spectrum.

Gremlin Graphics fared far better with their Spectrum version of the Commodore 64 hit *Trailblazer* and it was a creditable and addictive game which just missed being a Smash at 88%.

We featured an interview with programmer Don Priestley, a man with possibly the longest Spectrum track record; but from a historical point of view it was the interviewer rather than the interviewee who was noteworthy. Bill Scolding had been the editor of *Sinclair User* and taken that magazine from a strong position to the leading place till CRASH overtook its sales. Bill never seemed to have borne CRASH any hard feelings over the previous year's verbal war – so when he resigned from *Sinclair User* earlier in 1986 he had come to Ludlow to help out for a few weeks with editorial, leading to his ex-colleagues ringing him at home with a cheery 'Morning Judas'. Sticks and stones etc . . .



A NEWSFIELD PUBLICATION
No. 35 DECEMBER 1986
£1

CRASH

MICRO GAMES



164 ACTION-PACKED PAGES!

COBRA
YOU ARE THE CURE

THE GREAT ESCAPE
Ocean's mega smash

HANNAH'S GREAT TIPS
GLIDER RIDER and LIGHTFORCE mapped

DESIGNER PROGRAMMING
DAN MALONE tells all

A PROFUSION OF REVIEWS
We look at a host of unfinished games

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW

WIN! WIN! WIN! WIN!
A COMPACT DISK and copies of ACADEMY, a tour of London with CITY SLICKER

GUARANTEED 100% PURE
No film stills, or screen shots from other computers

December 1986
Issue No. 35
Released on November 20th

After the letdown of the Lightforce *cover illustration, Oliver Frey steamed back in with a large close-up monster picture. The excuse for it was Ocean's* Cobra, *and rather than slavishly devise some illustration based on the game Oliver chose to interpret the title literally. The serpent is very much in Frey/CRASH style: chromium-plated needle fangs, slavering jaws agape dripping what could be alien machine oil. Its impact is undeniable, and I think it was the strongest image of the year.*

As if to make up for the November issue, December's provided seven Smashes. Denton Designs struck back after some indeterminate games with *The Great Escape* for Ocean, displaying yet another form of isometric perspective to describe the World War II POW castle from which the player hoped to escape. And Hewson must have been pleased; Steve Crow, with three previous Smashes for other software houses to his name, programmed his fourth for them. *Firelord* was a game of chivalry set to Steve's characteristically attractive graphics. Then there was the risky conversion of Andrew Braybrook's monster Commodore 64 hit *Uridium*. The risk paid off – much credit to Dominic Robinson, who recreated the original fast-scrolling bas-relief graphics very well.

Durell clocked up another Smash with their dragon story *Thanatos*, and Mosaic's adaptation of a Dick Francis novel gave Derek a pre-Christmas treat in the Adventure Trail. Ocean hit big film tie-in time when *Cobra* – cynically expected to be a terrible disaster – turned out to be a fast, addictive and playable winner.

One of the year's big coin-op successes had been *Gauntlet*, an obvious case for conversion. US Gold had the official rights, but clones were a-cloning and it was a close race between Firebird, who got a Smash for *Druid*, and Electric Dreams, who just didn't for *Dandy*. But what was interesting was *Dandy*'s claim to originality, for the coin-op *Gauntlet* was a conversion of the original Atari game called *Dandy* written by student John Palevich!

There were some close misses, too; Palace's *The Sacred Armour Of Antiriad*, for example. But if Ocean's tie-in gamble with big *Cobra* had paid off, US Gold's big gamble with *The Goonies* did not – it was a dispiriting mishmash of a game.

December was also notable for the first time budget-game reviews were grouped together; this 'budget ghetto' had (and has since) often been considered for CRASH, but rarely repeated.

Kat Trap was coming along well, and after the previous month's preview December's issue included an article about how Oliver was painting the game's packaging – and the ad appeared too, though it wasn't included in Bill Scolding's wry look at software advertising, a funny article which reviewed some recent ads and rated them in traditional CRASH style.

The first issue (Issue Zero) of LM was almost ready for printing; to reach as many readers as possible, it was to be included free in the Christmas Specials of CRASH, ZZAP! and AMTIX! rather than go on the newsagents' shelves on its own. Up in the art department life was frenzied, as they would soon be working on four magazines simultaneously. Still, two new paste-up artists appeared to help out: Sebastian Clare and Tim Croton. Sebastian's father had once owned a company called Small School Software, whose premises had been the first floor of the King Street Offices before CRASH editorial moved down there late in 1984 . . . circles within circles.

And there were two other new staff members; in film planning Newsfield took on Nick Orchard, a school-leaver, for Matthew Uffindell to train as a colour film planner (he was bearing in mind the extra work involved on the all-colour LM). And downstairs in the photographic department, Cameron Pound received some help from Michael Parkinson, a YTS trainee from nearby Tenbury Wells.

Newsfield's first office Christmas do, held at a restaurant outside Ludlow, had been for ten people. The second had been for 40 (staff and family) and was held at the Bull Inn (home of the fictitious Old Flatulence Bitter). This year's was to be for some 64 staff and many invitees – we were getting bigger . . .





CRASH
A NEWSFIELD PUBLICATION
No.36 1986/1987
£1.95
ZX SPECTRUM
CHRISTMAS SPECIAL
£9,000 of Prizes To Be Won
WIN A FOOTBALL FORTUNE!
A £1,500 Holiday from CDS

Christmas Special 1986/1987
Issue No. 36
Released on December 10th

The nature of CRASH Christmas issue covers was established, but this year Oliver had a problem; CDS had been promised a cover based around their Brian Clough's Football Fortunes. *He resolved it by setting loads of Olibugs round a table playing the board/computer game, while Clough, dressed as Santa Claus, peered on. It was unusual because it was entirely monochrome – but this suited Oliver, who had three other covers to do at the same time. Yet the vigorous line drawing makes its own impact, and it remains one of the best-taken risks in his CRASH career.*

CRASH readers got their first chance to see Newsfield's biggest gamble to date with a free 80-page issue of LM. There was also an article inside CRASH showing a picture of the LM editorial team taken at the London office (LM had two offices!). I wasn't present, which was just as well, because the picture was very dark. A staggering 296,000 copies of LM Issue Zero were printed, and the investment then, and in later months, would very nearly cripple the company.

Where to hold the Christmas 'do' was settled by booking Ludlow's biggest disco (out of two), the Starline Club. In the event, some 150 people turned up, some software houses travelling right across the country to be there. It pleased us a lot that they made the effort.

Yet another new face turned up in the art department, that of Markie Kendrick, who applied for the job because he knew the magazines and had once even drawn a Sabreman cartoon strip. Markie was a good find, quick at layout and fast on the draw – it was his comic inventiveness that led to King Grub in LM (and later in CRASH).

The games were less exciting, though Realtime gave us their very best Smash yet in *Starglider* – good on the 48K version, extraordinary on the 128K – for Rainbird, and Rainbird also received Derek's accolade for their *Jewels Of Darkness* compilation of Level 9's older adventures. But Derek was less than pleased with the 'Class Of '86' overall, thinking it a generally lacklustre year for adventures games.

Design Design had been busy; two for Piranha included the Smashed 3-D Dracula story *Nosferatu* and the less than Smashed *2000AD* licence *Rogue Trooper*; and then there was Domark's *Kat Trap*. At last the Genesis comp had given birth. It was a bit hard for the CRASH reviewers because they were all aware of the danger of bias, or at least being accused of it, so extra care was taken: however, *Kat Trap* still did well at 84%.

The remaining Smashes went to CRL for Pete Cooke's stunning follow-up to *Tau Ceti*, *Academy*, and to veterans Microsphere for their brilliant detective arcade adventure *Contact Sam Cruise*.

The big fun event for all the magazines was the Reviewers' Challenge, which starred Gary Penn and Julian Rignall representing ZZAP!, Richard Eddy and Massimo Valducci representing AMTIX! and Ben Stone and Mike 'Skippy' Dunn representing CRASH. Massimo was a young man from Shrewsbury who had been given a job earlier as a trainee subeditor, but had drifted into the role of AMTIX! reviewer. His Italian good looks made him popular with the female members of Newsfield staff, and their bets were on him to win. Everyone else's were on Julian Rignall as supposedly the company's ace arcadester, but in the event it was Ben Stone who won for CRASH . . . much to his surprise.

Just before the Christmas rush really began, the magazines got themselves a real live subeditor in mad Irishman Ciarán Brennan (a sub's job is to go through articles checking the spelling, grammar and sense of the piece, rewriting if necessary). During the early days much fun was made of typographical errors in CRASH (though they were as apparent in other magazines). Now there was no excuse . . .





THE WORLD'S LEADING BRAND
EUROMAX
PROFESSIONAL
PRO ACE
COMPETITION JOYSTICK
MICRO ACE
WIZ CARD
For the sophisticated games player
Contact your nearest computer store for details on full range or clip the coupon.
Prices from £5.95 – £29.95
Euromax Electronics Ltd.
FREEPOST Bessingby
Industrial Estate
Bridlington YO16 4ST
0262 602541
Access Accepted
Please send me full details.
Name
Address
CR48

ROBIN CANDY'S SCORES

IT'S finally arrived. The health inspectors have finally closed down Lloyd Mangram's notorious Hall Of Slime, and here's ROBIN CANDY with **SCORES** – a monthly game-by-game list showing the whole range of scores on the very latest games (so *Jet Set Willy* record-breakers are out from the word go!).

Each month there'll be the top score so far received for each game – first under the game heading – and then a couple of others so you can measure yourself against not only interface-burners but ordinary mortals too.

And each month there'll be five winners picked at random (insofar as anything in the universe is truly 'random' – our every action affects the 'structure' of 'being' with a concatenation of 'cause', 'effect', 'cause', 'effect' which some are pleased to call 'coincidence') from all the entries received, regardless of whether they're printed or not.

The first entry drawn each month will win £40 of software of the winner's choice plus a CRASH cap and T-shirt, and four runners-up will receive CRASH caps and T-shirts too; so don't forget to tell us on the form what software and T-shirt you'd like if you do win.

Finally, the management apologise for the extremely confusing **SCORES** entry form in Issue 46, which was the result of that endless cosmic concatenation of 'cause', 'effect', 'cause', 'effect' we call 'technical reasons'.

Now read on . . .

BATTY
Elite

Simon Auger, Canvey Island, Essex — 1654075
Tommy Green, Mitcham — 51180
Andrew Mcmurdo, Ashington, Northumberland — 117350

BOMBJACK
Elite

Jonathan Ridehalgh, Markfield — 625950
Paul Morris, Southport — 203790
Jason Guest, Dudley — 500290

BUBBLE BOBBLE
Firebird

Jake Flewin, London NW — 1500000
Paul Reeves, Bournemouth — 587000
Daniel Goulden, Reading — 211000

DEATH WISH 3
Gremlin Graphics

Tommy Green, Mitcham — 187000
Dawn Mells, Sidcup — 99730
S D King, Wincanton — 48905
Paul Morris, Southport — 117300

ENDURO RACER
Activision

Philip Rees, Chipping Norton — 2224458
Stuart Whapples, Harrogate — 1795068
Sam Spundlow, Worksop — 21100

EXOLON
Hewson

Paul Tinsley, Pill — 943200
Ian Reid, Reigate — 55470
Michael Turner, Stoke Gabriel, Devon — 558100

FREDDY HARDEST
Ocean

Derek Henny, Fife — 568200
Paul Calvert, Peterlee, Durham — 153400

GAUNTLET
US Gold

Miguel Nunes, Torquay — 12497494
Paul Morris, Southport — 101990
David Port, Liversedge, West Yorkshire — 936822

RENEGADE
Ocean

Niall Lecoustre, Preston — 1111187
Daniel Mattsson, Bornholm, Denmark — 45960
Iain Rigby, Blackburn — 139250

WIZBALL
Ocean

Paul Rooks, Washington — 238920
Alan Mcgroajy, Doune, Perthshire — 12480
Nicholas Tellis, Harrow — 8320

ZYNAPS
Hewson

David Fort, Liversedge — 163725
Dave Mortimer, Bristol — 87950
Michael Wright, Walsall — 41900

WINNERS

Michael Wright of Walsall was first out of the boastful horse's mouth this month – he wins £40 worth of software (including *Mercenary*, *Elite* and, as a break from all those high-score challenges, Rainbird's *Advanced OCP Art Studio*!) plus, of course, a CRASH cap and T-shirt. We're looking forward to his On The Screen entries . . .

Runners-up, each getting a CRASH cap and T-shirt, are **Wayne Binnie** of Coventry, **Chris Jenkins** of Glasgow, **Stuart Whapples** of Harrogate and **Miguel Nunes** of Torquay.

Remember – *any* score sent in to **SCORES** can win you a prize.

SEND ME YOUR SCORES

Send this form (or a copy) with your scores for up to three games to **ROBIN CANDY'S SCORES, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*.** Only genuine scores will be accepted; any improbably huge scores (68715290 in *Exolon*, ha!) will be immediately binned and the sender will be forced to listen to The Art Of Noise – a fate worse than sharing a desk with Lloyd Mangram.

NAME ....
ADDRESS ....
....
.... **POSTCODE** ....

MY SCORES ARE:

GAME	SCORE	DATE ACHIEVED
1		
2		
3		

IF A WIN TOP PRIZE I WOULD LIKE THIS £40 WORTH OF SOFTWARE:
....

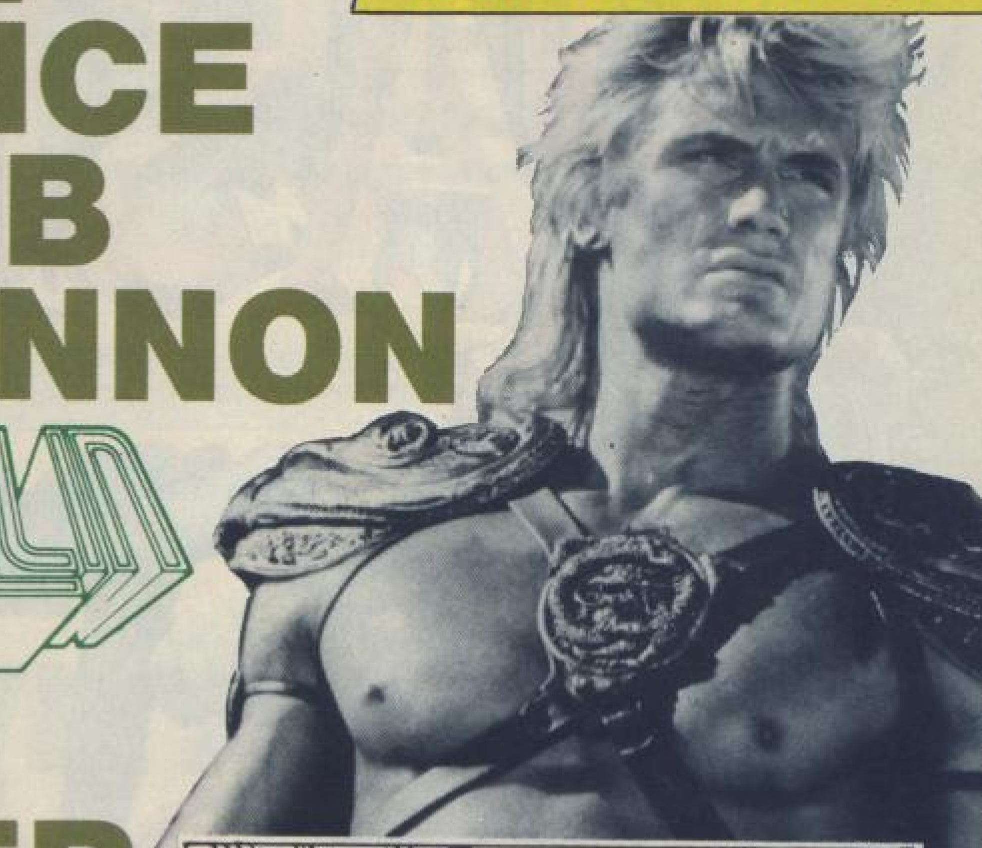
AND IF I WIN ANY PRIZE I WOULD LIKE THIS CRASH T-SHIRT, CHOSEN FROM THOSE ADVERTISED ON PAGES 166-167: ....
....

The decision of CRASH's appointed judges is absolutely final in all respects, insofar as anything in an expanding universe can be 'final'

FREE CINEMA VOUCHERS AND GAMES FOR ALL THE HE-MEN!

SPOT THE DIFFERENCE AND CLIMB INTO A CANNON WITH GREMLIN AND ALL THE OTHER MASTERS OF THE UNIVERSE

Crash Competition







THE GAME of the film of the toys is here – **Gremlin Graphics** plans to release *Masters of The Universe* this month, just as the movie opens in London. Gremlin's exclusive film tie-in is the latest episode in the story of Mattel's *Masters Of The Universe* characters, the subject of over 1,000 licensed products including the TV cartoon series.

But *Masters Of The Universe* is the first live-action film to be licensed from a range of toys, they tell us, and like all great movies it brings together the forces of good and evil. For those of you bit slow on the uptake, that's He-Man and Skeletor – and it's He-Man you play in the Gremlin game, fighting with Skeletor's vicious henchmen through eight action-packed levels before a final confrontation with the embodiment of darkness himself.

And when you've played the game you'll *want* to see the film – so the generous Gremlins are giving away £150 worth of Cannon cinema vouchers.

The winner of the **first prize** will receive a £75 voucher for use at any Cannon cinema in Great Britain. We reckon that's about 35 free trips to the local movie house, probably a year's FREE viewing! Just think of the popcorn you could pop . . .

Second prize is a £50 Cannon cinema voucher and **third prize** is a £25 cinema voucher.

And just to make sure you're not out of the house too much Gremlin has thrown in Spectrum copies of the *Masters Of The Universe* game for those three winners and **25 runners-up**.

We've come up with a really original idea for a competition to sort out the He-Men (or She-Ras) from the wimps – spot the difference. Yes, all you have to do with the two pictures of the movie's megamuscled star Dolph Lundgren (remember him as the Russian boxer in *Rocky IV*?) is . . . well . . . umm.. spot the difference.

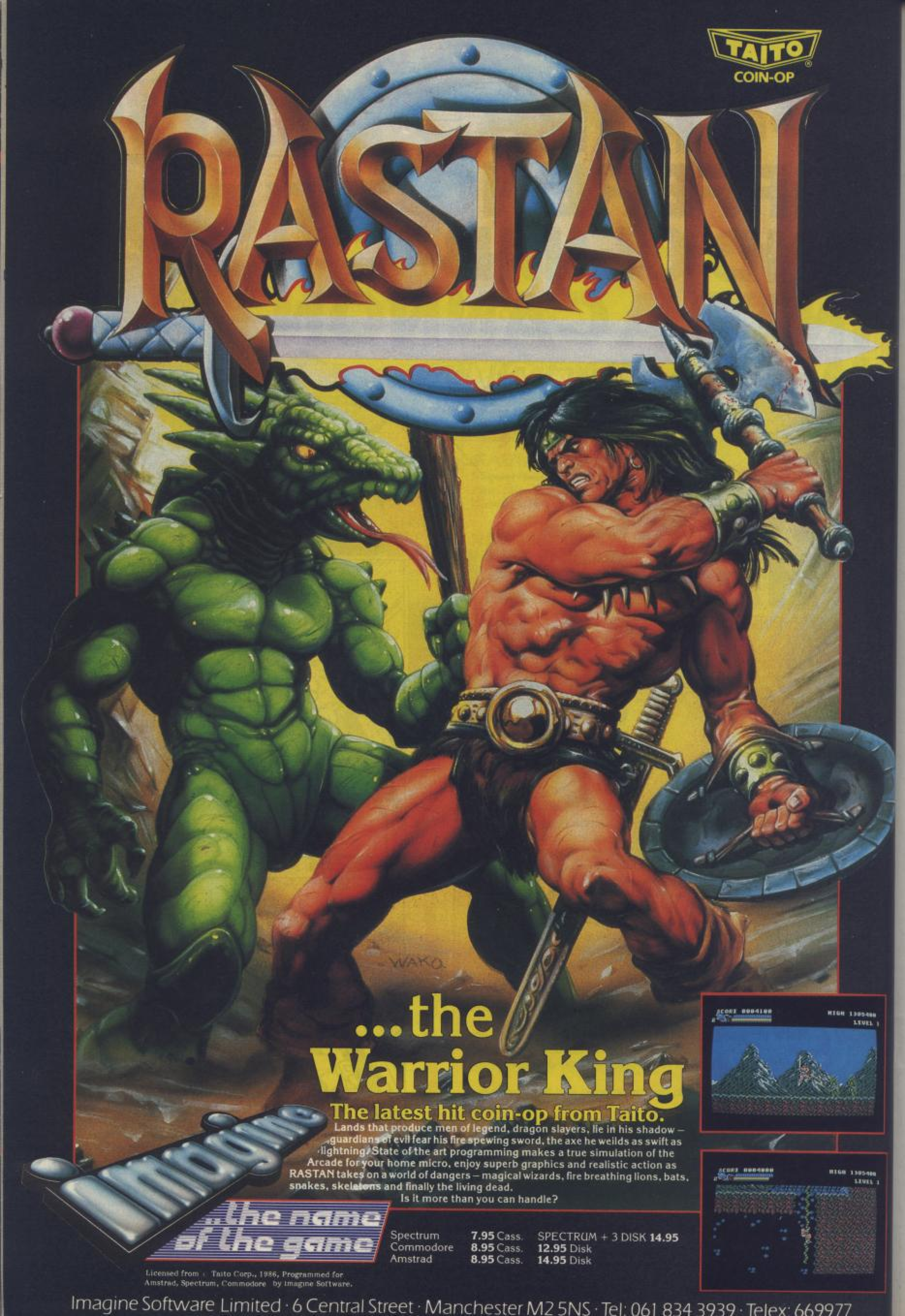
Circle as many differences as you can find on either picture and send it, with the form, to **GREMLIN'S MASTER OF THE MOVIES COMP, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*** to arrive by **February 1**. The decision of CRASH's appointed judges is final in all respects, because they're bigger than Dolph Lundgren.

NAME ....

ADDRESS ....

....

POSTCODE ....


TAITO
COIN-OP
RASTAN
WAKO
...the
Warrior King
The latest hit coin-op from Taito.
Lands that produce men of legend, dragon slayers, lie in his shadow – guardians of evil fear his fire spewing sword, the axe he weilds as swift as lightning. State of the art programming makes a true simulation of the Arcade for your home micro, enjoy superb graphics and realistic action as RASTAN takes on a world of dangers – magical wizards, fire breathing lions, bats, snakes, skeletons and finally the living dead.
Is it more than you can handle?
Imagine
...the name of the game
Spectrum 7.95 Cass. SPECTRUM + 3 DISK 14.95
Commodore 8.95 Cass. 12.95 Disk
Amstrad 8.95 Cass. 14.95 Disk
Licensed from : Taito Corp., 1986, Programmed for Amstrad, Spectrum, Commodore by Imagine Software.
Imagine Software Limited · 6 Central Street · Manchester M2 5NS · Tel: 061 834 3939 · Telex: 669977

FRNTLINE 3D

with Philippa Irving



WARGAMES NEED REVITALISING

TO MY GREAT REL!EF things have picked up again this month; which is just as well, for I was beginning to fear for the future of wargaming on the Spectrum. And for my job!

The wargame world concentrates heavily on World War II scenarios. I don't have statistics to hand, but it seems that in the last year most of the games which have relied on traditional troop-moving have concerned the years 1939-1945. Many of the public prefer games based on familiar battles (especially those in the last war) because they are still very recent history; film critic Barry Norman has commented that Nazis make perfect cinematic villains. The imagination is excited by the kind of baddie whose image is still part of everyday life, but who is no longer a threat.

Practical considerations are also an important factor: designers can take advantage of the many diaries and memoirs of the last war which have been published, and photographs are abundant.

However, there many people, myself included, who would like to see wars from the much more distant past, and imaginary wars, treated in the same way. If reliable historical information is lacking, then surely a resourceful designer could make it up. Games based on events many centuries ago could be just as realistic as those of World War II.

What about a game, with a series of scenarios and a campaign, about some of the wars fought by the Israelites in the Old Testament? Or Hannibal's invasion of Italy? Another possibility is Boadicea's uprising. I'm not a programmer and I'm not a military historian, but I can think of half a dozen ideas off the top of my head.

The Spectrum's memory does have limitations, which do affect the way strategies are devised. However, a bit of imagination and innovation would revitalise things.

HIGH FRONTIER

PRODUCER: **Activision**
AUTHOR: **Alan Steel**
PRICE: **£9.99**

High Frontier is most unusual; it's not entirely hypothetical, as the Americans' Strategic Defence Initiative (the so-called Star Wars system, with space-based laser weapons set up to destroy nuclear missiles which attack the States) is going to become a reality. Nearly all wargames are either based on the past or are purely hypothetical; this one is on the frontier of the present and the future.

Another unusual aspect is that you are not only defending a superpower – you're conducting a major research project at the same time. The objective is to construct one or more satellite systems and get them into orbit before a Russian bombardment takes place; success is measured by how few missiles get through to American soil. So even if your teachers couldn't see you becoming an aerospace engineer, you now have the chance to prove them wrong.

High Frontier is presented in a series of highly symbolic icon-driven screens, and it is essential to use the 26-page manual to interpret the screens. The first stage in playing the game is to decide how many missiles the USSR starts off with, and whether the presidents of the USA and the USSR are warlike 'hawks', peacemongering 'doves' or middle-of-the-road realists.

Having made your choices, you have to develop and assemble your defence systems, keeping a watchful eye on the clock (because an attack is coming) and on expenditure (because the money for the project has to come from somewhere). There are six defence systems available, though it's unlikely you'll have the time or funds to get all six operational before being attacked. So the player must allocate funds and manpower to the projects of his choice, and each stage of each project requires a particular level of funding and manning.

Your requirements vary from stage to stage, and are never predictable, which adds to the strange addictiveness. Some of the research turns out to be fruitless, but once you manage to produce satellites, you can launch them.

True to life, some of the launches are flops. And even when the satellites are in space, they can be a millstone round your neck, as payments must be kept up. Failure to pay off all the development costs will result in bits falling off them.

The author has made sure that the Presidential telephone icon cannot be ignored. Throughout the game, the President contacts the player, usually to ask for progress reports. Since the President controls the purse strings, anything you tell him should be calculated to get him to release more money for research. Thus this section becomes a cynical exercise in telling him only what he ought to be told!

Sooner or later, the real excitement begins. It's all over very quickly, and the program will assess the performance of each defence system. It may be a postmortem.

High Frontier is beautifully produced to what might be called arcade standards, and makes a

► **Activision's** ***High Frontier*****: developing space-age defence for an inevitable war**



neat and self-contained game with a fairly short time limit. My only complaint is that there's little to it, though it's enjoyable to play while it lasts. But it's certainly well put together, and the manual is interesting in itself.

Presentation 90%
Extremely polished; and it's easy to control despite the apparent complexity of the icon system

Graphics 87%
Both attractive and functional

Rules 79%
Substantial, though it's difficult to find things

Authenticity 75%
It's difficult to judge the authenticity of a simulation of something which doesn't exist – but the final stage generates atmosphere

Playability 81%
Funding and manning scientific research has never been more fun!

OVERALL 71%
High Frontier offers enjoyment, but not lasting interest



BRIEFING

Legions Of Death

There aren't many tips for Lothlorien's Punic Wars naval simulation (84% Overall in Issue 37) – because it's 'so excruciatingly easy', says **Ed Sykes** of Winchester, who sent these in . . .

1 Put victory conditions to maximum
2 Build ten quinqueremes as well-equipped as possible (ie marines, archers, corrus). Don't buy sails or a tower.
3 Place four in Carthage, the other six around Sicily
4 Collect gold and deposit it in Carthage, attacking any Roman ships that get in the way (always have at least two ships together, or they'll be picked off by the Romans)
5 Carry on till a) the Roman fleet destroys itself by continually attacking you, or b) you have enough gold to buy ships in order to finish them off
6 **The map**
All the map features have their own code between 0 and 255. The map itself is from 50000 to 54000. Code 0 represents nothing on the map so the airlock doors etc can be removed by POKEing the location of the feature with 0.
The memory area 54001 to about 60000 contains the graphics for the features, men and droids. By experimenting you can change the graphics.
The graphic characters are all 32 bytes long and are stored as data in 4 blocks of 8 bytes each. The characters are like four user-definable characters together, stored like so:

PEGASUS BRIDGE

Producer: **PSS**
Price:**£12.95**

June 5 1944 was the night of action: after a year of secret planning, the British Sixth Airborne Division landed in Nazi-occupied Normandy.

What makes a game based on this operation interesting is that the objectives of capturing and bombing bridges – or defending them – are more important than killing large numbers of enemies, and so the gameplay feels more realistic than usual.

The player is given a choice of sides to play against the computer, which always makes a game more satisfying, and there is a two-player option.

At the beginning of *Pegasus Bridge*, the British have not yet made their parachute drops and so there are no British units on the map. The German forces are distributed around various rather remote corners, with only a handful of men already positioned near the all-important bridges.

Maps and other information are provided in the booklet and on the screen. The booklet assumes you have a detailed geographical knowledge of the area, which makes things frustrating; as with most computer-wargame maps, what appears on the screen is barely recognisable as landscape.

There are ten different types of terrain, which affect the movement of the troops and the defensibility of particular areas. The Sixth Airborne Division and German forces are both divided into many battalions, with the characteristics of each listed in the booklet.

If you take the German side, your objective is to keep as many key positions as possible till the end of the 36-turn game. But I took the British side, and will describe *Pegasus Bridge* from that perspective.

The game begins when you give the Sixth Airborne Division clearance to start out for Normandy, though the number of aircraft is not enough for a rapid invasion. The Germans are alerted and hurry to defend the territory they occupied four years earlier.

When controlling the British side, the first thing the player has to do is decide where each unit is going to parachute (later some ground units arrive at positions preset by the program). Landing on open ground is recommended, since landing in towns or woods will divide the unit and make it less effective. But the wind makes things difficult.

Having set enough troops on French soil, the British player's task is to capture and hold the river and canal bridges in Caen, to destroy or occupy the five crossings of the river Dives, and to occupy the Merville Battery area.

Movement follows in a straightforward fashion: units, each represented on the screen by very small squares like minute postage stamps, can be stacked and moved together at the speed of the slowest unit in the stack.

Yet it's annoyingly difficult to control the cursor using the keyboard, and great care has to be taken in selecting units and then trying not to overshoot their destination.

Combat operates on similar principles, with strength and weaponry affecting the outcome.

After engaging in combat and capturing a bridge, a British unit can, if it has the means, blow it up. (It's stating the obvious to say that the unit must be removed from the bridge first!) The bridges over the Caen canal and Orne river should be preserved to meet the victory conditions, though.

The booklet is well-written and full of detail, including a description of the course of the actual battle and that useful section called 'author's notes' in which the game's designer defends its idiosyncrasies and points out its more obscure merits.

With matter-of-fact modesty the author comments that the computer opponent is 'neither particularly clever, nor particularly stupid', and points out the precariousness and daring uncertainty of the original operation.

And *Pegasus Bridge* reflects that rather well. This is a solidly-designed game with an interesting scenario closely based on history and plenty of play in it.

Presentation 70%
Annoying key action comes close to ruining the playability

Graphics 81%
Attractive, though the unit counters are too small

Rules 89%
Excellent – a thorough description of play and the historical background

Authenticity 80%
Clearly based closely on the historical situation, but unatmospheric

Playability 70%
Limited by the difficulties of cursor-control

OVERALL 78%
An interesting challenge and a good game



UDG 1 UDG 2
UDG 2 UDG 3

The names for the map features and men are stored at about 38000 as phrases of single letters.

So it's not too difficult to change the map, object, graphics and names.

But moving the computer and defence lasers is more difficult as the new coordinates must be entered elsewhere in the program.

Rebelstar Raiders

All these POKEs for Firebird's classic *Rebelstar Raiders* (from **Chris Davis** of Ludlow!) except the last can be used in both one-player and two-player versions. The first set removes all the sliding doors . . .

50375,0	50391,0	50616,0
50701,0	50758,0	50776,0
51015,0	51031,0	51074,0
51082,0	51167,0	51176,0
51186,0	51273,0	51323,0
51331,0	51470,0	51489,0
51494,0	51512,0	51629,0
51647,0	51656,0	51715,0
51753,0	51798,0	51819,0
51992,0	52233,0	52306,0
52310,0	52383,0	52456,0
52613,0	52713,0	53193,0
53343,0	53508,0	

These POKEs destroy all the airlock doors:

50565,0	50569,0
50645,0	50649,0
50725,0	50729,0
52243,0	52250,0
52323,0	52330,0
52403,0	52410,0
52483,0	52490,0
52563,0	52570,0
53370,0	53372,0
52856,0	53016,0

And these POKEs destroy all the security doors:

50603,0	50608,0
50764,0	51008,0
51560,0	51721,0
52681,0	

Now you should have no trouble getting into the place, at least. To enter the following POKEs, which are helpful for combat:

merge the header program
type 'STOP:' before the first RANDOMIZE USR statement
type 'RUN'
load the game as normal
enter the POKEs
type 'CONTINUE'

To make the combat droids indestructible:

```
FOR I=61263 TO 61294:
POKE I,0: NEXT I
```

To make the men indestructible (and the androids indestructible when in fire mode):

```
FOR I=60846 TO 60878:
POKE I,0: NEXT I
```

To destroy the three defence lasers:

```
POKE 53627,0
POKE 53646,0
POKE 53661,0
```

The next POKE only works on the two-player version of *Rebelstar Raiders*. It changes the action points needed to fire to zero for the rebels and the operatives.

```
POKE 26705,120
```

VULCAN

Colin Pratt of Weybridge has sent a victory-by-numbers formula for winning CCS's excellent *Vulcan* by November 20 as the Allies.

November 12: Travel Sixth Commando battalion and the Hart Force to Bizerta
14: Travel 78th Infantry division to just before the junction south of Bizerta
15: Travel First Parachute battalion to Tarberra
16: Travel First Parachute battalion and Blade Force to just before the junction south of Bizerta. Make suicide attack with Hart Force a few miles south. Fortify Sixth Commando battalion.
17: Move 78th Infantry division to Bizerta, avoiding the enemy units. Travel reinforcements for 78th Infantry to just before the junction south of Bizerta.
18: Travel 78th Infantry division to just north of Tunis
19: If the 78th has reached its destination, attack Tunis
20: Keep attacking Tunis with the 78th. Travel First US Armoured division to just before the junction south of Bizerta.

This should be enough to take Tunis and win the war. If it isn't, congregate the French and British armour and American infantry west of Tunis and the British infantry and American armour to the north. Cut off Tunis with the American infantry and attack with the northern forces.

ANNALS OF ROME
(STAY POPULAR!)

PSS's *Annals Of Rome* is more of collection of bugs than a game, as **W Errington** of Sheffield testifies, but it's curiously absorbing all the same. He advocates building up an empire gradually; when you've captured one province, wait till the revolts die down before going on to the next. Once the empire has been established, civil war becomes the major threat. No matter how high a governor's loyalty, if you put him in charge of a large force before long it's a case of 'treachery in Aegyptus'.

A good way to improve low loyalty is to make your most aged, incompetent and disloyal senator the commander of the Roman garrison. Almost inevitably he will rebel and make himself dictator, and your popularity rating will be readjusted – with any luck, upward. If not, you can always repeat the operation! Finances are unimportant – only popularity matters.

NEXT MONTH

In Issue 49 Frontline: the debate on strategy morality continues, alongside reviews and a long Briefing. Send your letters and tips to: PHILIPPA IRVING, FRONTLINE, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*.

3D THE CRASH CHARTS



TOP GAMES CHRISTMAS

The three charts compiled from the votes of CRASH readers is the most realistic chart for gauging the popularity of Spectrum games – it is the games that are being played that get the votes, not the games that are in the shops this week or month.

And the votes are important. It's up to you to let us know what you feel, so fill in the voting forms which live on the results pages and in FRONTLINE to make your voice heard.

If you don't want to carve up your issue of CRASH, we understand. Use a photocopy if you like, or copy the details from the voting forms onto a postcard, or the back of a sealed envelope, and send that to us instead.

Apart from the satisfaction of registering your vote, there's always the chance of winning a prize. Each month we draw 15 winners from all the voting forms received – five for the HOTLINE, five for the ADVENTURE and five for the STRATEGY chart.

A top prize of £40 worth of software (your choice, not ours) and a CRASH T-shirt is awarded to the first slip drawn from the HOTLINE votes, and another £40 of goodies and a shirt goes to the ADVENTURE and £20 of goodies and a shirt goes to the STRATEGY

Four runners up from each ballot box collect a CRASH T-shirt and a CRASH Hat. So get those votes in to the **CRASH HOTLINE CHART**, **CRASH ADVENTURE CHART** and **CRASH STRATEGY CHART**: ***PO Box 10, Ludlow, Shropshire SY8 1DB.***

A Top 30 with a difference – Stephen Jaggard of Newmarket sent in this list of the all-time Top 30, based on every Hotline Chart in CRASH Issues 4-46 inclusive.

After the title and software house, it gives this information:

- **the number of times the game's been in the chart**
- **the number of times it's been Number One (in brackets)**
- **the number of points it's earned on Stephen's system (30 for each time in first place, 29 for each time in second, etc).**

We'll let you draw your own conclusions from the mountain of statistics – but it's ironic to see Jon Ritman's *Matchday*, the one we never Smashed and you never put at Number One, at the top! (Its sequel's Smashed this issue.)

Normal Hotline voting resumes now . . .

Strategy Top Ten

1 *(1)*	**VULCAN**	CCS
2 *(3)*	**DESERT RATS**	CCS
3 *(2)*	**ARNHEM**	CCS
4 *(7)*	**LORDS OF MIDNIGHT**	BEYOND
5 *(5)*	**REBELSTAR RAIDERS**	FIREBIRD
6 *(4)*	**THEATRE EUROPE**	PSS
7 *(6)*	**DOOMDARK'S REVENGE**	BEYOND
8 *(-)*	**BISMARCK**	PSS
9 *(-)*	**BATTLE OF BRITAIN**	PSS
10 *(-)*	**YANKEE**	CCS

Not much has changed in the Strategy Top Ten – the voters are fighting a war of attrition. CCS's *Vulcan* STILL holds the Number One spot, and it's just three re-entries at the bottom of the chart – nothing new. Rumour has it that there are a few new strategy games out soon (indeed, Frontline reviews two this issue . . . page 135 . . .), so let's see them here!

Mathew Payne, who strategically sent us a lovely James Dean postcard, gets £40 worth of software and a T-shirt via the quickest tank going in the direction of Gloucester. Caps and T-shirts will also be dispatched in a convoy of jeeps to* Robert Parker *of Mamble in Worcestershire (just up the road),* Peter Robinson *down in Margate,* Mark Davies *on the Trent in Stoke and, weather permitting,* Michael Pini *in Basildon, Essex.



Hotline All-Time Top 30

1	MATCHDAY	OCEAN	33	(0)	746
2	ELITE	FIREBIRD	22	(2)	567
3	COMMANDO	ELITE	20	(5)	468
4	LORDS OF MIDNIGHT	BEYOND	29	(0)	454
5	BOMBJACK	ELITE	16	(0)	381
6	PAPERBOY	ELITE	12	(2)	330
7	SABRE WULF	ULTIMATE	16	(6)	313
8	WAY OF THE EXPLODING FIST	MELBOURNE HSE	17	(3)	311
9	KNIGHTLORE	ULTIMATE	14	(3)	304
10	ATIC ATAC	ULTIMATE	13	(0)	294
11	HYPERSPORTS	IMAGINE	16	(1)	293
12	MATCH POINT	PSION	19	(0)	289
13	GHOSTS N GOBLINS	ELITE	13	(3)	280
14	JET SET WILLY	SOFTWARE PROJECTS	12	(3)	279
15	QUAZATRON	HEWSON	14	(1)	277
16	BATMAN	OCEAN	16	(0)	271
17	DALEY THOMPSONS DECATHLON	OCEAN	16	(0)	271
18	GAUNTLET	US GOLD	9	(8)	267
19	DOOMDARK'S REVENGE	BEYOND	15	(0)	263
20	URIDIUM	HEWSON	11	(0)	260
21	MANIC MINER	BUG BYTE	13	(1)	258
22	COBRA	OCEAN	10	(0)	257
23	ALIEN 8	ULTIMATE	12	(1)	249
24	STARQUAKE	BUBBLE BUS	13	(0)	244
25	LUNAR JETMAN	ULTIMATE	10	(0)	232
26	UNDERWURLDE	ULTIMATE	11	(0)	221
27	SPY VS SPY	BEYOND	13	(0)	212
28	SPY HUNTER	US GOLD	10	(1)	209
29	SPELLBOUND	MASTERTRONIC	14	(0)	200
30	GREEN BERET	IMAGINE	10	(0)	198

Adventure Top 20

1	*(9)*	STORMBRINGER	M.A.D.
2	*(4)*	SPELLBOUND	M.A.D.
3	*(1)*	THE HOBBIT	MELBOURNE HOUSE
4	*(6)*	DOOMDARK'S REVENGE	BEYOND
5	*(2)*	LORDS OF MIDNIGHT	BEYOND
6	*(5)*	HEAVY ON THE MAGICK	GARGOYLE GAMES
7	*(7)*	KNIGHT TYME	M.A.D.
8	*(-)*	KILLED UNTIL DEAD	US GOLD
9	*(10)*	LORD OF THE RINGS	MELBOURNE HOUSE
10	*(3)*	THE BOGGIT	CRL
11	*(14)*	RED MOON	LEVEL 9
12	*(13)*	THE BIG SLEAZE	PIRANHA
13	*(-)*	DRACULA	CRL
14	*(11)*	GREMLINS	ADVENTURE INTERNATIONAL
15	*(18)*	SHADOWS OF MORDOR	MELBOURNE HSE
16	*(-)*	THE PAWN	RAINBIRD
17	*(8)*	BORED OF THE RINGS	CRL
18	*(12)*	PRICE OF MAGIK	LEVEL 9
19	*(-)*	VERY BIG CAVE ADVENTURE	CRL
20	*(20)*	FAIRLIGHT 2	THE EDGE

Shock! Horror! *The Hobbit* gets knocked off the top position (must be the slippery weather conditions in Middle Earth). And the Christmas Number One is *Stormbringer*, the window-driven arcade adventure from ace programmer David Jones. He also holds the Number Two and Seven spots with more M.A.D. games – *Spellbound* and *Knight Tyme*. After hovering at the bottom of the chart in Issue 46 *Killed Until Dead* shoots in at Number Eight. Further down, *The Pawn* re-enters with CRL's *Dracula* and *Very Big Cave Adventure*.

Lucky old Philip King *from* Clee Hill *in* Shropshire *(which just happens to be just down the road . . . who picks the winners of these charts?) will get a nice present this Christmas – but besides that CRASH T-shirt he'll also get £40 worth of software, I'm assured. Games such as* Vulcan, Stifflip & Co. *and* The Sentinel *will be on their way via the next available local sheep. Cap-and-T-shirt-winning runners-up come from far places such as* Sweden *(like* Anders Dunkler*),* Lichfield *(like* J Mortlock*)* Harrow *(like* Nicholas Tellis*) and* Lancashire *(like* J Counsell*).*

VIDEO SENDER NEW TECHOLOGY

Watch Video Recorder/Computer/Satellite TV on any set in your home – VIDEO SENDER transmits to any number of TV'S in your home, no wires, simple to install. Smaller than a Video Cassette.



PHOENIX COMMUNICATION
31 NIGHTINGALE LANE, FELTWELL
NORFOLK IP26 4AR
Tel: 0842 – 827267
Send Cheque/PO
for £33.50 (inc P&P)

FOOTBALL & CRICKET

Sports Simulations from E & J Software (Established 3 Years)

..... SKILL ..... TACTICS ..... DECISIONS ..... STRATEGY ....

4 CLASSIC Strategy Games packed with GENUINE & REALISTIC Features

PREMIER II - CAN YOU HANDLE ALL OF THIS ? - Play all teams Home & Away - Unique & Comprehensive Transfer Market Features - Full Team & Substitute Selection - In-Match Sub- stitutions - Named & Recorded Goal Scorers - Match Injuries - Team Morale - Transfer Demands - Full Squad listings of ALL teams showing details of ALL Players in the League - Financial Problems - 7 Skill Levels - Manager's Salary - Continuing Seasons - Offers to Manage Other Clubs - Full League Table - Attendances - Season Ticket Sales - Sackings - Save Game - Team Styles - Bank Loans - Match Receipts and SO MUCH MORE !

EUROPEAN II - THE MOST COMPLETE EUROPEAN SIMULATION YOU CAN BUY ! - Home & Away Legs - Full Penalty Shoot-Out (with SUDDEN DEATH) - 2 IN-MATCH Substitutes Allowed - Away Goals Count Double (if DRAWN !) - Full Team & Substitute Selection - Extra Time - 7 Skill Levels - Disciplinary Table - Save Game - TEXT MATCH SIMULATION including: Match Timer, Named & Recorded Goal Scorers, Corners, Free Kicks, Goal Times, Disallowed Goals, Sending Off, Injury Time, Penalties, Bookings - Enter your own PREMIER II Winning Team and MUCH MORE !

WORLD CHAMPIONS - A COMPLETE WORLD CUP SIMULATION - Select Friendlies - Squad of 25 Players - Qualifying Round - 2 In-Match Substitutes - Disciplinary Table - Select Tour Opponents - Save Game - Change Player & Team Names - Quarter Final Group - Player gain experience as competition progresses - 7 Skill Levels - Extra Time - Penalty Shoot-Out - TEXT MATCH SIMULATION including: Bookings, Goal Times, Named & Recorded Goal Scorers, Injury Time, Corners, Free Kicks, Match Clock, Penalties - and MUCH MUCH MORE !

CRICKET MASTER - A SUPERB SIMULATION OF ONE DAY CRICKET - Captures the DRAMA and ATMOSPHERE of the One Day Game - Weather, Wicket & Outfield Conditions - Batting & Bowling Tactics - Team Selection - Fast, Spin & Medium Pace Bowlers - 4 Types of Batsmen - Select Field Layout - 3 Skill Levels - Wides - Byes - No Ball - Run Outs - Misfield - Dropped Catches - Scoreboard - Batting & Bowling Analysis - Run Rate - Run Single Option - 3 Game Speeds - STAR FEATURE: Complete Match Overview showing Ball by Ball Action & Commen- tary and MANY MORE FEATURES. Price includes a FREE pad of CRICKET MASTER Scoresheets.

Software availability	Spectrum Any 48 /128		Commodore 64 / 128		Amstrad CPC	
	Tape	Disc +3	Tape	5 1/4" Disc	Tape	3" Disc
PREMIER II	£6.95	£10.95	£7.95	£10.45	£7.95	£11.95
EUROPEAN II	£6.95	£10.95	£7.95	£10.45	n/a	n/a
WORLD CHAMPIONS	£6.95	£10.95	£7.95	£10.45	£7.95	£11.95
CRICKET MASTER	£7.95	£11.95	n/a	n/a	£8.95	£12.95

GREAT VALUE buy any 2 Games and deduct £2.00 from total
SUPERB VALUE buy any 3 Games and deduct £3.00 from total
FANTASTIC VALUE buy any 4 Games and deduct £5.00 from total
All Games available by MAIL ORDER for *IMMEDIATE* despatch by 1st Class Post. Prices include P & P (add £1.00 outside UK) and full instructions.
PLEASE STATE MACHINE AND SPECIFY TAPE or DISC.



Send to: E & J SOFTWARE, Room 3, 37 Westmoor Road, ENFIELD, Middlesex, EN3 7LE.

tectrics COMPUCHORD

HAPPY CHRISTMAS TO ALL CRASH READERS

A 48K/128K chord tutor/reference for keyboards.
Instant Access to over 1000 chord/scales.

WHAT A PERFORMER !!! (Reviewed CRASH Oct 87)

Available with sound ... vl.1 £ 8.99 inc p&p
Or sound via MIDI .... vl.3 £13.99 inc p&p

IDEAL CHRISTMAS GIFT FOR ALL MUSICIANS

Send cheque or P.O. to tectrics (Dept 001)
17, Whittington Road, Tilgate, CRAWLEY,
West Sussex. RH10 5AN

WHERE MUSIC AND COMPUTERS COMBINE 002

YOUR OWN PERSONAL RECORDING STUDIO

Voice Over PERSONAL SOUND STUDIO

SUGGESTED RETAIL PRICE £44.95
OUR PRICE £39.95
PLUS £1.90 POST & PACKING
OVERSEAS PLUS £5.00

SING LIKE MADONNA, MEL & KIM, 5 STAR

NEW

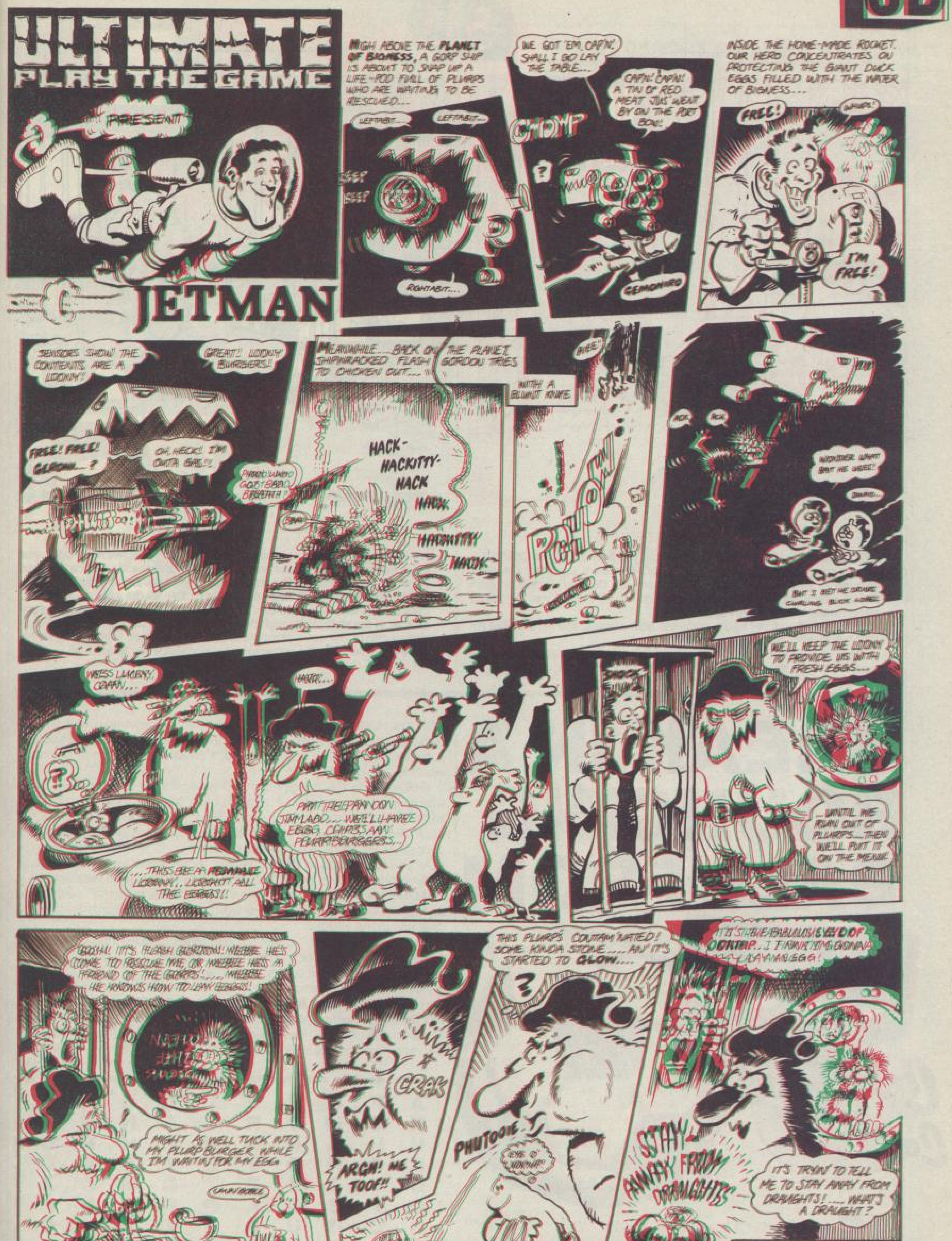
VOICE OVER PERSONAL SOUND STUDIO
it's the 1st Hi-Fi Personal accessory which actually lets you hear your own voice electronically mixed with the music playing, either in your Walkman or your home Hi-Fi. There are many, other uses for the Voice Over, such as linking it to an electronic organ or you can have two sets of headphones plugged into the Voice Over together, so you can sing along with your best mate. You can even make a demo tape of your voice, just imagine singing along with all your favourite tapes, sounding as if you were an actual member of the group and in the Recording Studio with them, it's really great fun.

FREE **Copy** of Back Track 1, containing music of Madonna, Diana Ross, 5 Star, Whitney Houston, Wham, Simply Red, Swing Out Sister, Mel & Kim, Boy George, Mental as Anything, Communards and Ferry Aid.



VideoVault Ltd

140 High Street West, Glossop, Derbyshire SK13 8HJ
Tel: 04574 66555 & 04574 67761


ULTIMATE
PLAY THE GAME
PRESENT
JETMAN
HIGH ABOVE THE PLANET OF BIGNESS, A GORP SHIP IS ABOUT TO SNAP UP A LIFE-POD FULL OF PLURPS WHO ARE WAITING TO BE RESCUED...
LEFTABIT...
LEFTABIT...
RIGHTABIT...
WE GOT 'EM, CAP'N! SHALL I GO LAY THE TABLE...
CAP'N! CAP'N! A TIN OF RED MEAT JUS' WENT BY ON THE PORT BOW!
CHOMP
INSIDE THE HOME-MADE ROCKET, OUR HERO CONCENTRATES ON PROTECTING THE GIANT DUCK EGGS FILLED WITH THE WATER OF BIGNESS...
FREE!
I'M FREE!
SENSORS SHOW THE CONTENTS ARE A LOONY!!
GREAT! LOONY BURGERS!
FREE! FREE! GLOMM...?
OH, HECK! I'M OUTA GAS!!
MEANWHILE... BACK ON THE PLANET, SHIPWRACKED FLASH GORDON TRIES TO CHICKEN OUT...
WITH A BLUNT KNIFE
HACK-HACKITTY-HACK
HACK
HACKITTY
HACK
WONDER WHAT BIT HE USED!
BUT I BET HE DRAWS CURLING BLACK LINES
WE'LL KEEP THE LOONY TO PROVIDE US WITH FRESH EGGS...
...UNTIL WE RUN OUT OF PLURPS... THEN WE'LL PUT IT ON THE MENU!
THIS PLURP'S CONTAMINATED! SOME KINDA STONE..... AN' IT'S STARTED TO GLOW....
CRAK
ARGH! ME TOOF!!
PHUTOOIE
MIGHT AS WELL TUCK INTO MY PLURP BURGER WHILE I'M WAITIN' FOR MY EGG
STAY AWAY FROM DRAUGHTS
IT'S TRYIN' TO TELL ME TO STAY AWAY FROM DRAUGHTS!.... WHAT'S A DRAUGHT?
EEE, HECK! IT'S THAT OL' EYE AGAIN... ISN'T IT SO EXCITING!!.... IT ISN'T??
...OH!





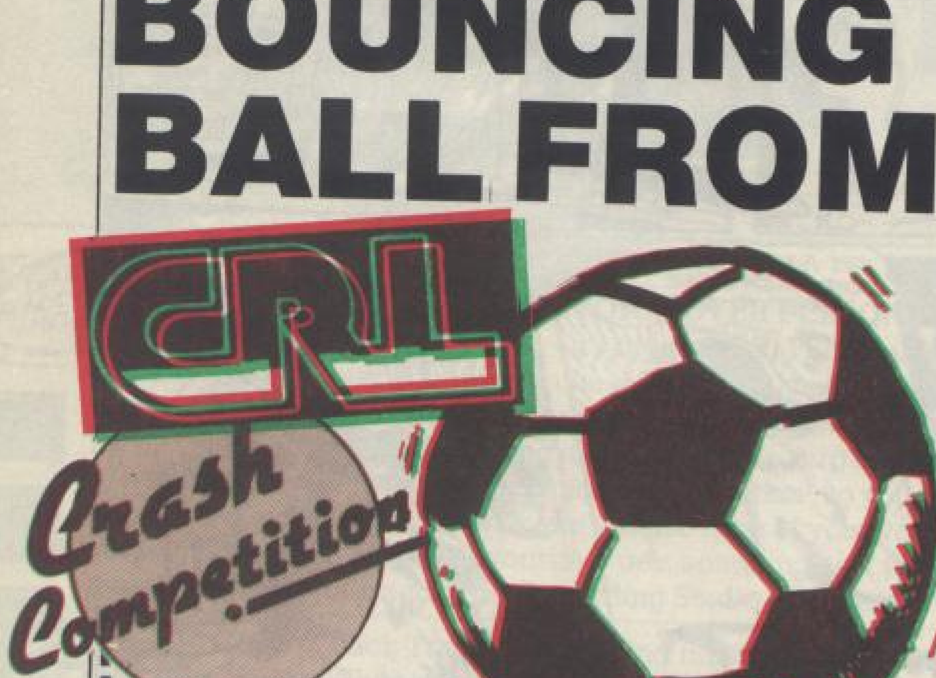
► **REDIY3-D: two issues ago we tried to show you how to use the CRASH 3-D glasses supplied with Issue 46 for your own 3-D artwork, using this King Grub drawing as an example. Stupidly we missed out the two crosses on each picture which are essential to the operation, so all you got was King Grub embarrassed and King Grub seasick.**

Here the pictures are again, complete with crosses, and here's what we said two months ago:

Place your paper over the RED drawing, but before tracing the image with your red crayon trace the two little crosses carefully. After completing the red drawing, move the paper over to exactly centre your two red crosses over the ones provided above and below the GREEN drawing. Now trace the green drawing, and then check the result through your CRASH spectacles.

(PS Remember you'll need crayons as close to the colours of the 3-D glasses' two lenses as possible. Test this by scribbling with a red crayon and looking at the scribble through the red lens – if you can hardly see it, you're getting close! The same principle applies to the green lens, of course. For more details on 3-D, the universe and everything, refer to Issue 46.)

BREAK IN A BOUNCING BALL FROM



CRL's got balls – but they're going to be minus one when you've finished with them, because a real live leather Tango Mundial football (as used in cup matches) plus 20 copies of **CRL**'s *Ballbreaker* are up to bat in this word-square comp.

Ballbreaker's the imaginative 3-D extension of the *Breakout* genre which we reviewed a couple of issues back. It's one of the latest in CRL's varied range – this month they go to the opposite end of the market with *Jack The Ripper*! – and to shamelessly hype some of those past CRL successes we've devised a word square.

All you have to do to win the leather football and a copy of the game as **first prize** (or a copy of the game if you're one of **20 runners-up**) is find the titles of ten CRL games in the word square. To make it that little bit trickier, we've split up the two-word titles and one word has changed direction in the middle!

By the way, we didn't mean to have BUG, BUJJET and GAAC in the square – so no prizes for finding those computerish words. (If you did find 'em it would mean you couldn't spell, anyway.)

Put a line through each hidden word when you've found it, fill in the form and rush it all to **LET'S PLAY BALL WITH CRL COMP, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*** to arrive by **February 1**. The decision of CRASH's judges is final in all respects – and who needs say more than that, really?

NAME ....

ADDRESS ....

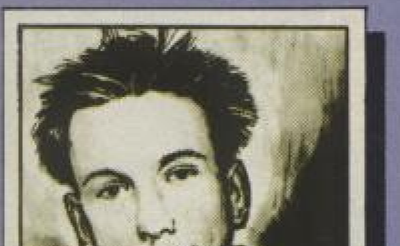
....

.... **POSTCODE** ....

A	F	R	C	E	T	I	G	H	G
N	C	W	J	R	T	A	H	D	L
U	I	A	H	H	H	W	H	R	U
K	O	N	D	V	E	X	A	A	G
B	U	J	J	E	T	C	M	C	Z
O	T	E	C	A	P	F	S	U	I
G	C	B	U	G	S	Y	T	L	G
G	A	A	C	G	J	D	E	A	J
I	S	L	G	L	U	G	R	X	J
T	T	L	B	R	E	A	K	E	R

TECH NICHE

TECH TIPS



SIMON N GOODWIN brings exclusive news of a Spectrum superclone set to rival Amstrad's range – plus tips on 128 noise.

AMSTROLOGY

The future of the Spectrum – can a superclone challenge Amstrad?

SIR CLIVE SINCLAIR'S Spectrum is now more than five years old. It is Britain's most successful computer design, and reputedly more than four million have been sold. The Spectrum has survived seven major design revisions and a change of ownership – Sinclair sold Amstrad all rights to the machine in April 1986 – but sales are falling and prices are not as competitive as they used to be.

Against this background it's certainly good news to hear of a SuperSpectrum from a new manufacturer. But will Amstrad put up a fight? The consumer-electronics giant has already tried to kill Sinclair QL clones like the Sandy Futura (now defunct) and the CST Thor (still in production).

Amstrad has made money cloning IBM computers, but is unlikely to take the view that imitation is the sincerest form of flattery if the market it's sewn up so cosily is invaded by a superior product.

This seems like a good time to consider the future of the Spectrum. Is Amstrad boss Alan Sugar flogging a dead horse? Is anyone buying it? Will the Spectrum be here in two years, or in ten? Will there still be new software for 8-bit machines such as the Spectrum?

AMSTRAD'S ACTIVITY

Alan Sugar says he intends to sell half a million Spectrum +3s. He has hinted that the +3 will not be the last Spectrum model, and it's easy to find evidence to back this up. The +3 is the first real Amstrad Spectrum – it's a mixture of Amstrad CPC and the Spectrum software and hardware.

Despite appearances, the +2 was little more than a Sinclair 128 with a built-in tape recorder and fins inside to stop the custom chips overheating. It's only been on the market for a little over a year, but I'm sure it will soon be replaced.

The +2 sold around a quarter of a million units in the first year – probably less than Amstrad expected, but still quite an encouraging number. That figure, plus an allowance for marketing hype, probably explains Alan Sugar's prediction of half a million +3 sales.

It's rumoured that Amstrad bought a million tacky SJS-01 joysticks for a dollar each, colour-matched to sell with the Plus Two. That may explain why grey sticks are still being sold with the new all-black Spectrum. At this rate, unless Alan Sugar can find something else to do with the nonstandard sticks, he'll have to keep the Spectrum in production at least till 1990 just to get shot of all those joysticks. Yuck!

NEW DIRECTION

The +3 represents a major redesign of the Spectrum. It has lots of extra features, but is much simpler than previous 128K versions. Older models retained compatibility with the first Spectrums by tacking extra parts around the edges of the basic design – Sinclair's 128 was almost two computers in one box. The +3 keeps the same functions, but the internal design is much altered.

Amstrad has done a reasonable job of preserving compatability with older models. It helps that Amstrad's labs are now run by Richard Altwasser, who designed the original Spectrum for Uncle Clive in 1981. Altwasser was also responsible for the ZX-81 – the tiny computer that needed a carton of milk on the top to prevent it overheating. (Interestingly, extra holes were punched into the +3 power-supply box at a late stage, to stop it getting too hot.)

Several faults have already come to light in production versions of the +3. It seems some of the tweaks introduced in the last days of Sinclair's work on the Spectrum have not been properly understood by Amstrad's development team, and it may be a while till all the new quirks are known and can be conquered.

I've summarised the +3's unique bugs in a separate panel. The problems are not too serious – Spectrum-users and suppliers have got around similar faults in the past – but it's vital that the snags become well-known, so Amstrad can be encouraged to fix them and so that in the meantime existing users don't trip over them and lose confidence in the machine.

I'm sure my list is not exhaustive. If you find other incompatibilities, please write in and tell us about them.

+4?

The +3 manual and circuit board contain heavy hints that there will be a new version of the +2, with more Amstrad features and less of Sinclair's original design.

These technical clues suggest that the new machine will be a development of the +3, but it will work and look like a +2, with a cassette drive and a 64K RAM disk – 6K larger than that on the +3, but 10K smaller than on other 128s.

I base this theory on two things. Firstly, the operating system in the latest Spectrum, +3DOS, has been designed to work without a disk drive. Secondly, there are pads on the +3 circuit board that appear to be intended to supply power and signals to a cassette unit identical to the one in the +2.

Amstrad tends to build one circuit board for a range of computers; for instance, the PCW8256 contains the sockets and leads you need to turn it into an 8512. All you have to do is plug some extra parts in.

I doubt there'll be a dealer upgrade – or downgrade – to replace the disk drive in current +3s with a cassette unit, but it seems clear that Amstrad intends to use the same board, stripped of a few parts, for a tape-based computer.

Page 212 of the +3 manual contains a section headed 'using +3DOS without a floppy disk'. This explains that the ROM software, derived from Amstrad's earlier CPC range, can sense the absence of the disk drive and reconfigure itself accordingly. The RAM disk, drive M:, becomes the default drive and attempts to access the A: or B: drives give a 'drive not found' error.

I'm sure a cassette version of the +3 will be produced, though it's not clear whether Amstrad will sell it as a +2 or as a new model. What is more interesting is whether or not the Spectrum will continue to be developed after that.

Probably even Amstrad doesn't know that yet – it will depend upon sales of current models, and the activity of other manufacturers.

MARKET AMSTROLOGY

The first point to make is that the price of the Spectrum is deliberately inflated at the moment. Out of curiosity I recently asked a manufacturer to estimate the total component cost – including the disk, box, keyboard, manual and shipping - of a +3. After some research, he reckoned that Amstrad could bring +3s into the UK for between £50 and £60.

Chip prices are rising, and dealers and distributors must be allowed a slice of the cake, but Amstrad could surely make a healthy profit selling the +3 at £150 or even less. Most likely the price of the machine will fall slowly; Amstrad won't rush to cut the price while the machine is still selling.

At £199 the +3's only UK competitors are the Commodore 64 and Atari ST. The 64 is as old as the Spectrum, and is similarly well-supported by cheap software and add-ons. It has better graphics and sound, but less RAM and no built-in disk.

The Atari ST boasts more colours and RAM but – despite Jack Tramiel's marketing hype – it's every bit as much a lash-up as the +3. The ST is probably worth the extra £100 if you want to run serious programs, but 16-bit games software is still rare, expensive, and usually just a prettier variation on old 8-bit themes.

The +3 is aimed at the games-player or home user with a tight budget. The ST is aimed at the yuppie who can afford to buy a trendy £300 machine as a toy – it's a disposable computer.

Computers are much more similar than manufacturers would have us believe: they all blow clouds of coloured dots around a TV screen, and they all use similar parts to do the job.

The real advantage of the Spectrum – as Amstrad knew well when it bought out Sinclair and scrapped its own CPC range – is the vast range of cheap programs and add-ons already available for the machine, and the thousands of people who have made a living by learning about the Spectrum and selling their expertise.

Some products will disappear, and some people will move on to other machines, but the Sinclair support industry is so vast that it is sure to continue well into the Nineties. Some of the big firms may drop out, but few people will miss them.

We could see a return of the spirit of '82 and '83 with small firms dealing mainly by mail order; this may be bad news for window-shoppers, but could improve the quality and variety of new Spectrum software and encourage programmers to use the features of the 128. The extra RAM and ports have hardly been used yet; despite the 128K versions of some major games, big firms have stuck with 48K programs, lowest-common-denominator products that *every* Spectrum-owner can buy.

True 128K titles are rare now, but they're the way forward for the Spectrum. The +3's fast loading makes them practical. ▶

OTHER MANUFACTURERS

There's no shortage of firms capable of building the Spectrum. It has been made, with varying degrees of licensing approval, in at least seven countries. It's possible those machines could surface in the UK, and there's also a good chance that we'll see 'Spectrum clones' – akin to copies of the IBM PC and Apple 2 – from new manufacturers.

Sinclair's first computers were made in Scotland, at the Timex plant in Dundee. This led to a deal with Timex in the US, which had sold vast numbers of ZX-81's under the name TMS-1000.

Timex obtained rights to the old Spectrum design, but added a sound chip, extra ROM and a new keyboard before launching the TMS-2068 in late 1983. This wasn't very compatible with the Spectrum, though it could have been made much more so with a little extra work. It flopped in the United States, but hundreds of thousands were sold recently to the Polish government.

A factory in Brazil is reportedly churning out rubber-keyed Spectrums for the Latin American market. As often happens in Brazil, Microdigital, the makers, started off building machines under licence and later decided to go it alone. And there's said to be a Russian Spectrum clone.

The Spectrum 128 was jointly developed by Sinclair and Indescomp, a state-funded Spanish manufacturer. Many of the features of the 128 came from the Timex 2068.

The Spectrum + was assembled by AB Electronics in South Wales and Samsung in South Korea – a firm that also built machines for Amstrad. The +2 and +3 are assembled in Taiwan.

In many ways the +3 is more a Spectrum clone than a true Sinclair Spectrum. What makes all the difference is that Amstrad owns the rights to the Spectrum. Amstrad machines can start off 100% compatible, at least in theory, and the company's lawyers can threaten anyone who tries to copy the design.

ROM RIGHTS

In practice things may not be so simple. The original 16K Spectrum ROM – the only part of the built-in software needed for compatability – was written by a Cambridge maths firm, Nine Tiles. According to the rather jaundiced Penguin book *Sinclair And The Sunrise Technology*, Sinclair never signed a contract for the code. It's still not clear who owns the ROM.

The legal position is complicated anyway. Seven years ago a firm called Comp Shop copied the ROM chip in Sinclair's ZX-80, to produce a machine called the Micro Ace. When the case came to court Sinclair was unable to convince the judge that the Micro Ace ROM was a copy of the ZX-80 code, because the judge said he 'could not see' the code in the chip!

Sinclair eventually won with the argument that the Micro Ace keyboard – which the judge *could* see – was a copy of the ZX-80 keyboard. It need not have been; on the basis of that case, it would be quite possible to clone the ZX-80 legally. The law is no clearer now than it was then.

Soon after that case Sinclair produced the ZX-81, which, like the Spectrum, incorporates a complicated custom chip. These chips are hard to copy because they do a lot of work in one unique package, but once you understand how they work it's not too tricky to assemble an equivalent circuit with other parts.

THE SUPERCLONE

For much of the last year, in considerable secrecy, a team of experienced computer-designers has been hawking around the working prototype of a new 128K Spectrum design – a true Spectrum clone, with a target price of £99.95, a faster processor and improved graphics.

They need at least a million pounds to start production, and have asked that their well-known company not be identified till sensitive financial negotiations with a major industry backer are concluded.

The superclone – it has no firm name yet – is designed very much in the Sinclair style, though it uses much more modern components. It has 128K of RAM, 32K of ROM, and a Z80B processor that runs up to 70 per cent faster than the Spectrum's Z80A. The prototype's sound chip is the same as on the Amstrad/Sinclair 128 and Atari ST; the designers would prefer to fit a more modern stereo chip, but that may be a bad move if it reduces software compatibility.

The only other chip on the main circuit board is a massive 84-pin 1800-gate logic array, which ties the system together and provides lots of I/O ports.

The display can appear just like a Spectrum, with 256 x 192 dots and character-square attributes, or you can have an 80-column two-colour text display. Best of all, there's a new 16-colour graphics mode, with eight independent attributes for each row of dots in a character square. Games that use that mode should look impressive, with less block flicker than current Spectrum titles.

The ports on the machine include one standard socket for a joystick or mouse, a telephone socket for MIDI (musical instrument) input as well as output, a cassette port, two network sockets similar to but incompatible with the ZX network, and outputs for sound, RGB/SCART, Composite video monitors, and PAL UHF televisions.

There's also a light-pen port which works properly, unlike previous Spectrum light-pen ports, as the clone's logic array contains two registers which let programs know the exact coordinate that is being scanned by the TV at any time. This will be very useful for game-programmers even if the light pen isn't used. Most games have to wait for the start of a frame to be sure they're not upsetting the display as it is drawn. The registers make such caution unnecessary.

The final display circuit is on a separate board, and is not needed if you're using a monitor – which makes the machine cheaper for educational users. Sound is routed through the TV or the socket on the back of the machine; there's no speaker inside.

Neither serial nor parallel ports are standard, but an edge connector accepts simple Spectrum peripherals like the Specdrum, Kempston joystick and ROM cartridges. A smart cable' target price £9 – can be used to connect that port to a Centronics printer.

The keyboard is like that of an Apricot, but with fewer keys and no MicroScreen LCD display. At last you can press a second key before releasing the first one, and the computer still reads both. Commands are typed in full: there's no keyword-entry. Internally the circuit is still based on the Spectrum's 40-key grid, with an extra eight keys in a new bank.

THE SUPERCLONE'S COMPATIBILITY

The superclone is highly compatible with Spectrum hardware – the sound, keyboard, cassette and display ports are in the same places, and the memory-map can be identical to a 48K Spectrum. 128 paging works differently on the superclone, albeit better.

The increased processor speed (6MHz) is offset to some extent by contention from the video circuit, but program code still runs faster than on a normal Spectrum. This doesn't always affect games, which are often synchronised to each display frame so that they run at a constant speed regardless of how much they have to do onscreen.

The superclone's hardware-designer claims total compatability, but I don't believe that. 'I haven't found a game that doesn't work,' he responded – so Tech Tips will test that with a set of the most bad-tempered programs I know!

The superclone's ROM is *not* a copy of the Spectrum ROM, though in theory you can run any ROM you like by saving a copy on tape and loading it into the superclone's RAM. I suspect that his claim is based on the use of such a technique. The hardware imposes no restrictions on memory-paging, and the display can be in any 16K bank.

The superclone's own ROM supports the most important Spectrum system calls – display, keyboard input and so on – with different code. Cassette files use the Spectrum format but normally SAVE 50% faster than the Spectrum; the LOAD routine analyses the tone at the start of each file and automatically adjusts to suit the speed of the recording.

The superclone has a new fast BASIC, adapted to resemble Sinclair BASIC. Andy Wright, of BetaBASIC fame, is a consultant on that part of the project. Present plans mean it may not be possible to LOAD ZX BASIC programs directly, unless you first load a page of RAM with a copy of Sinclair's ZX BASIC ROM.

The internal format is altered to give greater speed and allow programs to break Sinclair's 40K limit. Superclone BASIC programs can be as big as your RAM. The disk system for the machine is still in development, but shouldn't be a problem – the company developing the hardware already has two Spectrum disk interfaces to its credit. The planned unit for the superclone is controlled directly from the logic array, comes with another 128K of RAM, and costs the same as the computer: £99.95. The impressive thing is the capacity: getting on for two megabytes on standard disk, using a new type of half-height 3.5-inch drive.

FUTURES

It's early days yet – though the supercloners have been working on their machine for 18 months – and some of the details are sure to change when the money comes through and production starts.

It seems unlikely that the machine will be on sale before the summer of 1988, and it may take longer still if Amstrad attempts to delay it in the courts. But the designers are confident of their legal position, though they wouldn't mind a bit of unintentional promotional help from Amstrad. It's all very exciting, and we'll have lots more news next month.



+3 FAULTS

REPORTS of +3 problems are coming in thick and fast. I'm still not sure whether program incompatibilities stem from misloads or hardware faults, but it seems Amstrad has introduced extra circuitry in the +3 that banishes the Spectrum's old tolerance of tape recorders. Gaps on tape fill with noise as if a level-control circuit were working overtime. If anyone has a cure for this – or can tell me what to disconnect – please write in!

These are the more specific problems:

1 MISSING VECTORS

Sinclair's Spectrum 128 contained a table of addresses so that you could call routines in the editor ROM without worrying about changes between versions of the computer. The Sinclair documentation said it was important to use those addresses to preserve compatability with future machines.

The error-handling routine, at address $1303 in the Spectrum main ROM, attempts to page in the +2 ROM on the +3.

It fails, as you might expect! This causes problems for programs that call the code directly.

2 COPY BUGS

Alan Giles of Three Inch Software has got two drives on his +3, and reports that while COPY A: to B: works fine, copying the other way does nothing at all. This is because drive B: is never set up in the second case, so the system copies a zero-sized disk – a brief and pointless process.

A more serious bug crops up when you COPY files from drive to drive with a large program or machine code in memory. The file COPY routine uses a 2K buffer to store the information it is copying, but unfortunately that buffer is stored in RAM bank 0 at address 60689 – on top of the last 5K of BASIC workspace, corrupting your program or data.

The +3 manual suggests that no-one knew quite where the buffer would go when the machine was documented. 'Note that the +3's COPY command may well use buffers in the second screen area' it says on page 189. The second screen is page 7, and could be moved in place of the area presently clobbered – but that doesn't happen on current machines.

3 SLOW BASIC

When the Spectrum came out it was criticised for the slow speed of its BASIC. That's always seemed rather unfair to me, especially as ZX BASIC has many timesaving friendly features - not forgetting variable values when you edit a line, for instance. In any case, the bodges and patches added over the years have slowed down +3 BASIC.

In tests with a new +3 and my old Issue 1 Spectrum I found that ZX BASIC runs between 30% and 40% slower in +3 BASIC than in 48K BASIC. It's worth bearing this in mind if you're programming a disk Spectrum, especially as you still can't enter more than 41K of program and data, even in + BASIC.

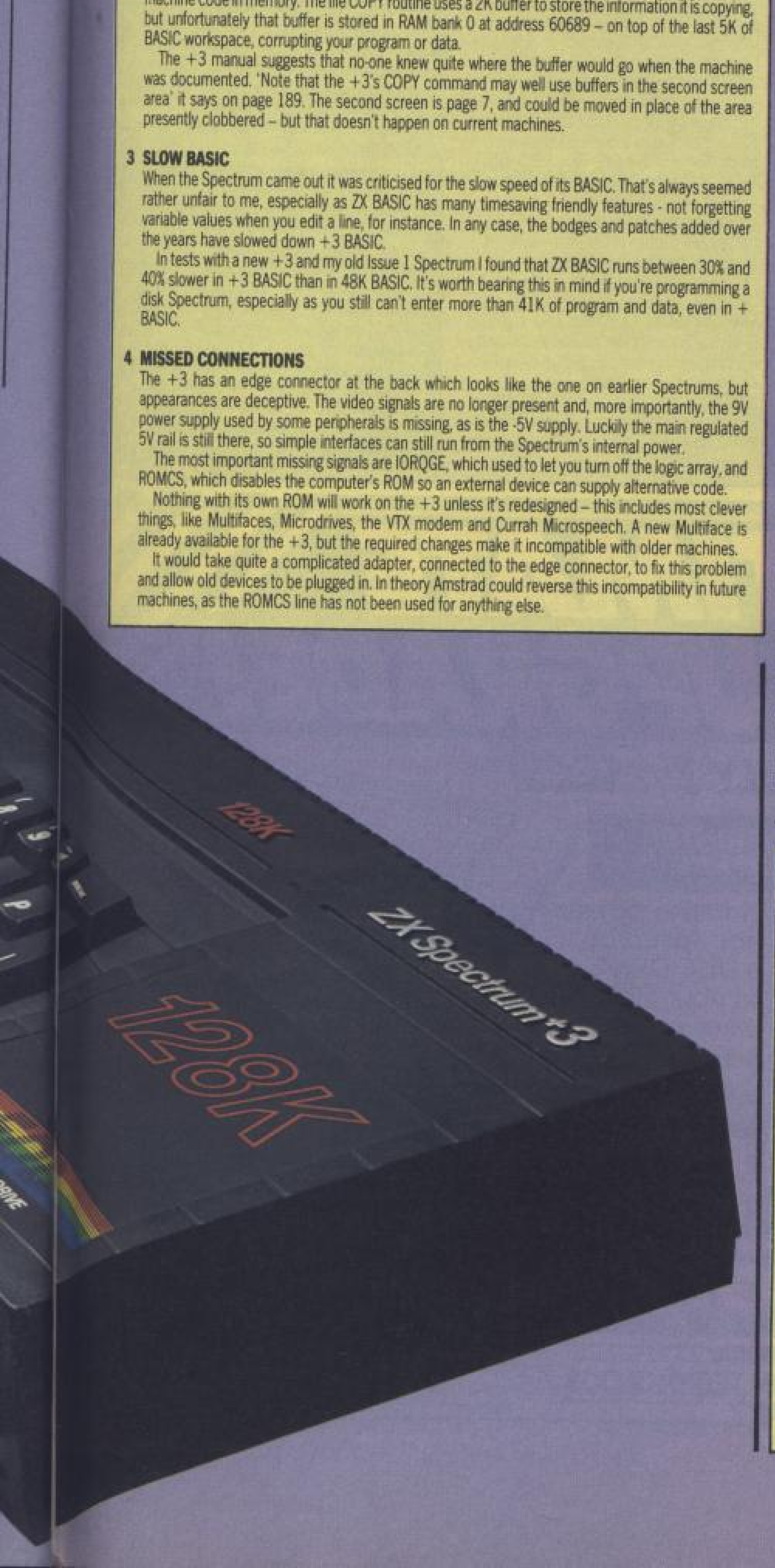
4 MISSED CONNECTIONS

The +3 has an edge connector at the back which looks like the one on earlier Spectrums, but appearances are deceptive. The video signals are no longer present and, more importantly, the 9V power supply used by some peripherals is missing, as is the -5V supply. Luckily the main regulated 5V rail is still there, so simple interfaces can still run from the Spectrum's internal power.

The most important missing signals are IORQGE, which used to let you turn off the logic array, and ROMCS, which disables the computer's ROM so an external device can supply alternative code.

Nothing with its own ROM will work on the +3 unless it's redesigned – this includes most clever things, like Multifaces, Microdrives, the VTX modem and Currah Microspeech. A new Multiface is already available for the +3, but the required changes make it incompatible with older machines.

It would take quite a complicated adapter, connected to the edge connector, to fix this problem and allow old devices to be plugged in. In theory Amstrad could reverse this incompatibility in future machines, as the ROMCS line has not been used for anything else.



DEBUZZING THE 128

IF you own a Spectrum 128 there's a fair chance it produces a few extra, unwanted sounds through the TV speaker as well as the usual repertoires of bleeps and hisses. It's common to find that one setting of the TV tuner gives a crystal-clear sound and a fuzzy or black-and-white picture, while another tuning gives a good picture but noisy sound. If your +2 suffers from this problem, this tip should help.

The noise crops up because of the way sound and vision are transmitted to the TV. Broadcast TV uses two different channels, with a fixed frequency gap between the sound and the vision for each station. And the size of the gap varies between European countries.

Computers use a silver box of tricks – the modulator – to convert their signals so that they resemble a broadcast and can be picked up by a TV. 48K Spectrums produce a picture but no sound through a TV. Their sound effects come from a tiny earpiece, similar to the 'speaker' in a telephone, mounted on the circuit board.

The first machines drove this earpiece from the 5V power that supplies the computer logic, but this gave very little volume and could upset the logic. Issue 3 Spectrum sound is powered by the 48K Spectrum's so-called 9V supply, which usually turns out around 11 volts! This makes things louder without disturbing the rest of the computer, but the earpiece is still rather feeble.

Sinclair realised they'd have to do something better in the 128, which uses a sound chip that can play up to three notes at once, with 16 possible volume levels for each note. The answer was to throw out the earpiece and to send the sound to the TV. This works fine, as long as the computer is set up to use exactly the right gap between the video and sound channels.

After two weeks with a noisy +2, Tech Tipster **John Parlato** threw caution and warranty to the wind. This is how he stopped the background noise. The operation is simple – it just involves tweaking a screw inside the computer – but your guarantee may not be honoured if anyone notices that you have been fiddling inside the machine. If in doubt, leave it alone or get a professional to do the job.

GETTING INSIDE IT

The first step is to unplug the computer, turn it upside down and remove the screws holding the base. Put the screws somewhere safe and turn the +2 over, gently lifting the keyboard sway from the base. Reconnect the power and hold down the BREAK key so that the TV Test display appears. There are no dangerous voltages inside the +2, but it's unwise to touch the circuitry while you've got the box open.

Tune in the TV to give a clear picture, without worrying about the sound. It may be sensible to leave the machine for a few minutes, especially if you've only just started using it, so that the tuning can settle as it warms up.

The test display is accompanied by beeping. John found that he could tune the sound in accurately by turning a screw in the silver box mounted on the circuit board, directly under the left-hand shift key. You may find it helps to turn the screw with a plastic blade, as metal screwdrivers can disturb the circuit. One setting of this screw gives near-perfect, buzz-free sound through the TV.

If you're uncertain about fiddling around inside the machine you may be able to get good results by connecting the LINE IN or AUDIO IN sockets of a video or music centre to the SOUND or EAR socket on the back of the computer. If you're lucky enough to own a video monitor this is probably the only way you can get sound out of your Spectrum 128.

THAT'S INTERFERENCE

These tips should help if your TV can already be tuned to give clear sound with a fuzzy picture, but they're unlikely to make much difference if you get interference all the time – even when you connect an amplifier to the sound socket on the back of the +2. In that case the problem is probably caused by interference between the +2's cassette recorder and the sound circuit.

As I noted in CRASH Issue 38, you can often cure this problem by putting a switch in the red wire from the computer circuit board to the cassette unit. The switch lets you cut off power to the cassette, stopping the interference except when you turn the tape drive on in order to use it. Of course you can kiss your guarantee goodbye if you make this modification!

MOUSE TALES

THIS MONTH'S £30 software prize goes to **Andrew Haslam**, who's sent in a wonderfully concise program that illustrates exactly how to control BASIC program with a mouse.

Andrew read about Paul Cotton's Kempston Mouse problems in Issue 46; he has discovered three IN commands that let you read the mouse position and both buttons from BASIC or machine code. The listing is his program – a trivial drawing routine, where the left button lifts the 'pen' off the screen and the right button clears the display. It's not really useful as it stands, but it's a good starting point for further experiments.

According to Andrew, the program works with the Kempston Mouse and its clones; I haven't got the right interface to be able to test it.

IN 64479 reads the horizontal position of the mouse, and IN 65503 gives the vertical position. The two buttons are read with IN 64223, which gives 252 if both are pressed, 253 for the right button only and 254 for the left button. You get 255 if neither button is pressed.

```
10 LET x=IN 64479
20 LET y=IN 65503
30 IF IN 64223=253 THEN CLS
40 IF IN 64223=255 THEN PLOT x,y
50 GOTO 10
```

THE SPECTRUM SUPERCLONE *Full specification*

Processor: Zilog Z80B, running at 6MHz (uncontended)
Keyboard: 48 keys, similar to Apricot in feel
BASIC/O.S: 32K ROM
RAM: 8 x 16K pages, freely mappable
Display: 256 x 192 pixels mono, 32 x 24 character squares, 16 colour attributes
256 x 192 mono, 32 x 192, 16 colour attributes
80 x 25 characters, two colours only
Built-in ports: RGB/SCART, composite video, PAL UHF TV, light pen, cassette, network, MIDI in/out, joystick/mouse, ROM/Spectrum bus/parallel port

WAFADRIVEL

I'VE HAD several letters recently from readers who have bought Rotronics Wafadrives. These drives – sort of scaled-up Microdrives – reached the market three years ago at a price of £130, but they didn't sell well and Rotronics went bust in 1986. The drives have recently been sold off cheaply via Microfairs and mail order.

The Wafadrive mechanism was not developed by Rotronics but by two large firms, Astec and BSR. Astec makes the silver TV modulators in most computers and consoles, among other things, and BSR makes turntables. The drives were designed for use in industrial machines, so they're reliable but rather slow. The Rotronics package includes two drives, plus serial and parallel interfaces.

WAFA GREED

The biggest problem when using the Wafadrive is that it steals more than 2K of the Spectrum's memory as soon as you turn the interface on.

Many disk and tape systems steal memory, but the Wafadrive is the greediest and most inflexible I've come across. It uses the area from address 237554 to address 26046, and many popular games and utilities want to put code in that area.

Unless you're a high-powered hacker, there are only two ways to load programs that use the memory snatched by the Wafadrive.

The cheapest but most fiddly option is to use *007 Multispy*, a collection of utility programs from ZX Guaranteed (061 766 5712) which chop programs up and shuffle them around in memory so that they don't disturb the drive.

The best, but expensive, option is Romantic Robot's Multiface One, which does the whole job at the press of a button. Both techniques will only transfer 48K programs – the Wafadrive doesn't work with a Spectrum 128.

WAFA SPEED

Wafadrives aren't very fast, but you can get fairly good results if you understand a bit about the way they work. Wafadrives use a continuous loop of tape, like Microdrives. The data is stored all along the tape and read off in 1K lumps; this means you may have to wait for the tape to go all the way round before a file starts to load.

The data is much less densely packed than on a Microdrive. This improves reliability but slows things down – it can take up to 45 seconds to find a file on a 128K Wafa, though 20 seconds is more typical. Wafas come in three sizes: 16K, 64K and 128K. The 16K Wafa is fastest, and usually responds in about three seconds – much the same speed as a 90K Microdrive cartridge.

The exact position of files on the Wafa determines how long they take to load. Most programs load in several parts, and it's vital to record the parts in sequence on the tape if you want them to load quickly without time-wasting searching for the next file. You can ensure this by reformatting a tape before use, then saving each file with this sequence of commands:
SAVE *"A:NAME": VERIFY *"A:NAME": CAT #
Don't use any other commands between SAVEs to that Wafa, or you'll disturb the position of the tape.

WAFA BUGS

There were two minor but annoying bugs in the ROM software built into the first 50,000 Wafadrives; as far as I know this includes all the drives sold in the UK. You can't save files just one byte long – this may not seem a major problem, but some tapes use such files as part of their protection system, making them difficult to transfer to a Wafa. It's also impossible to save the byte at address 65535, the last byte in memory. *007 Multispy* and the Multiface avoid these problems.

1988 is going to be a good year for Techsters. In the March CRASH there'll be an extra pull-out section packed with tips and reviews of new utilities and peripherals, plus more music from Jon Bates. I'll also be producing an accompanying Tech Tape available through CRASH mail order – a compilation of really useful utilities for programmers, games-players and micro musos.

In the February issue (on sale January 28) I plan to review the new £50 Plus D Spectrum disk interface. The Plus D has a good pedigree – it comes from Miles Gordon Technology, the designers of the up-market Disciple system.

And each month the best tip printed wins the sender £30 worth of software. I do my best to answer common questions through the column, but please don't send an SAE expecting a personal reply – there are hundreds of thousands of you and only one of me! The address is: **Simon N Goodwin, Tech Tips, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB.***

.... Jon Bates: page 174

CRASH
ZX SPECTRUM

LLOYD MANGRAM'S LOOKBACK – 1987

TRENDS noticeable in 1985 and 1986 continued not only unabated throughout 1987, but even accelerated; and most major software houses fronted with licences and conversions. There are some very good reasons why coin-op arcade games should find their way onto home micros – about the same sorts of reasons why good novels find their way onto the TV and cinema screen – but good reasons aren't enough alone; just as books can be ruined in their adaption, so can arcade originals in their conversion.

Licences are really much harder to defend, since the source is frequently unsuited to a computer game theme, and if it wasn't so often sad, it would be an amusing sport to watch frantic programmers desperately struggling to pick on something in 'their' film on which they might hang a reasonable game. During 1987 the commercial notion that a 'name', whether it be a famous person, incident, book or fictitious character, can sell a computer game, whether it be good, indifferent or poor, took a much firmer hold. It's a cynical notion, that reckons people are so gullible that because they adored *Rombo Clone Wars* starring Arnold Stalnegger at the cinema, they'll go out in their droves and by the licensed game from Slipshodsoft without waiting to see whether it's any good or not.

Yet 1987 has seen at least one major software house come to terms with its reputation for unevenly implemented licences and tackle the problem in the only sensible way – place more stress on better game design, programming and, most importantly, better playtesting. A pointer to the future, and a hope, perhaps, that the more professional this industry becomes, the better the product may be, rather than poorer and less caring.

The other 8-bit trend, most noticeable with Spectrum software, has been the growth of budget labels and titles. Had CRASH opted for a 'budget review ghetto' a few months back, as had been internally suggested, then today there would be few pages of reviews! No-one has quite agreed yet whether the burgeoning budget is a Good Thing or a Bad One. On the whole the quality of budget releases is still universely poor when you consider how many there are, and despite the notable exceptions Mastertronic (in its various guises) and Code Masters have given us occasionally.

The saving grace has been the sheer size of the 8-bit market. Software houses don't yet seem prepared to let full-price games slip away, and ironic as it may be, the advent of a 16-bit market with competitively priced machines like the Atari ST providing a real alternative for upgrading, is likely to force companies to produce even better Spectrum and CBM64 games to maintain the 8-bit sales.

Bearing all this in mind, let's take a trip down cliché lane and rip through some of the good times and some of the bad of 1987 . . .

JANUARY

AFTER a prestigious launch with *The Art Studio* and some complex music utilities, British Telecom's **Rainbird** label had remained quiescent on the Spectrum, now it kicked off the New Year with two Smashes, *Starglider* and *Jewels Of Darkness*. The 48K *Starglider* was hailed as 'amongst the best games to grace the Spectrum', but it was the 128K version that kept the office minions working after hours, and rated at 97%, it was one of the highest Smashes ever. Written by **Realtime Software** (*3-D Tank Duel, Starstrike*), it featured incredibly fast 3-D vector graphics, an assortment of enemies to kill as well numerous missions to be undertaken. Rainbird gave it the VIP treatment from its lavish packaging to a 64-page novelette which gave clues as to how the game should be played.

Later in the year the Atari ST version featured on the TV programme *Get Fresh*. So impressive was *Starglider* that since then it has reversed natural trends to be converted into an arcade machine. It has been Rainbird's only arcade game to date, but the company has become noted for its adventures. They took over veterans **Level 9 Computing** and *Jewels Of Darkness* was a compilation of three of Level 9's early hits, *Colossal Adventure, Adventure Quest* and *Dungeon Adventure*. Each game was revamped with improved text and the addition of graphics. Once again Rainbird packaged it lavishly with a short novella by Peter McBride. The compilation was highly recommended by Derek.

The undead were dragged into the Spectrum's 3-D isometric sphere with *Nosferatu*, licensed from the silent Twenties film of the same name. Pitting the player against the dastardly demon vampire, *Nosferatu* consisted of three main stages, the middle one of which had the player controlling three characters! The game was an instant Smash with reviewers, which was nice for **Design Design** who wrote it, and for Macmillan's fledgling label, **Piranha**, who marketed it.

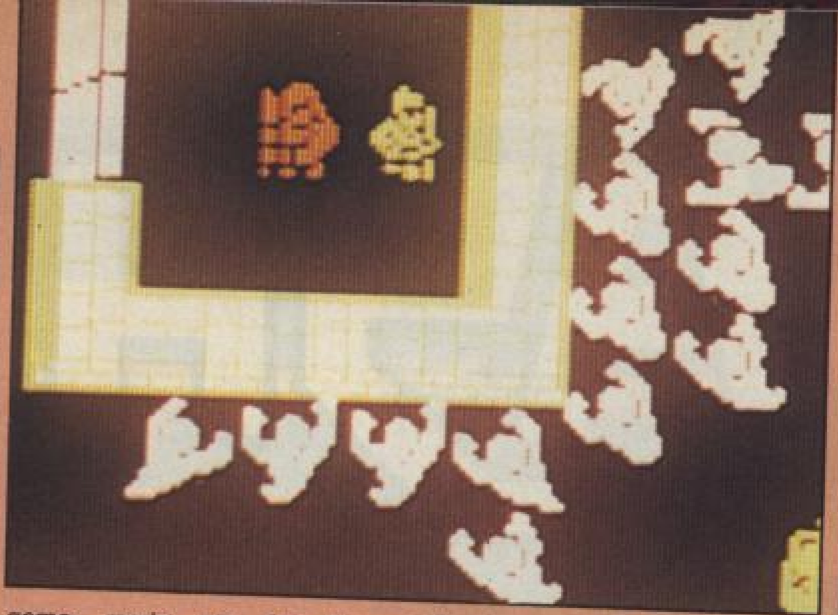
Piranha's second release of the month, *Rogue Trooper*, again programmed by Design Design, and based on the comic-book hero made famous in *2000 AD*, wasn't received with quite the same enthusiasm as *Nosferatu*. Comments ranged from 'too boring' to 'I could play this game for hours', but one aspect all the reviewers agreed on was that it was just too easy to play.

Other licensed games of the month included *Marble Madness, Tarzan* and *Space Harrier*. *Marble Madness* clones had been floating around for months, many failing to impress. **Melbourne House** tried topping the lot by releasing the *Marble Madness Construction Set*. The inclusion of a screen designer did little to push its ratings up and many felt it was a poor effort when compared with *Gyroscope*, a previous variant on the same theme also by Melbourne House.

Martech's *Tarzan* had you hurtling through the jungle in a loin cloth in a bid to rescue your beloved Jane from the hands of the Usanga tribe. We recognised that it contained some pretty pictures but at 73% overall the game was nothing special. Neither was **Elite**'s anxiously awaited conversion of the arcade hit *Space Harrier*, which projected the Midlands company into the New Year on a continuing spate of licensed arcade games. In truth most aspects of *Space Harrier* were reasonable, but it wasn't ideally suited to the Spectrum, and without the original's moving cabinet, the game seemed to lose something and came out with a score of 77%.

The Edge started 1987 with *Fairlight II: Trial Of Darkness*, sequel to the 1985 Smash *Fairlight*. What seemed destined to be a hit failed to live up to our expectations, falling short of a Smash with 81%. Author **Bo Jangeborg** was praised for the highly detailed two-colour graphics, but was criticised for the game's slowness and the extreme similarity that it bore to *Fairlight*. Just going to show that graphics maketh not a game.

January also saw **Microsphere**'s first release for quite some time. Could they keep up the standard set by earlier hits such as *Skool Daze* and *Back To Skool*? *Contact Sam Cruise* certainly did nothing to harm Microsphere's image as a ▶



producer of original, high quality software. A Smash with 93%, *Contact Sam Cruise*, written by **Dave Reidy**, was credited with having a Raymond Chandler flavour about it, as the player roamed the city streets trying to solve a case while avoiding gangland heavies partial to a bit of Sam bashing.

Pete Cooke scored his first hit of the year for **CRL** with *Academy*, the long awaited sequel to *Tau Ceti*. Following in the same vein as its predecessor, *Academy* set tasks of varying difficulty for the player to overcome. The game also included an option to define your own skimmer, but as weight had to be taken into consideration it was impossible to equip yourself as an indestructable super fortress. Described as 'amazingly good', *Academy* was Smashed at 92%. Pete Cooke's programming abilities seemed to have improved with his last few games, and as it turned out, *Academy* was not to be his last hit in 1987.

FEBRUARY

FEBRUARY deluged the Towers under an avalanche of software – obviously lots of Christmas releases that had just missed the seasonal deadline. It seemed to be the month of the tie-in with *Gauntlet* and *Top Gun* topping the bill. Incidently a third of February's releases came from either US Gold, Imagine or Ocean. It was also the first time in CRASH history that the ratings system was overhauled to bring it more in line with the times. From February forth the reviewers' comments would be credited with their names.

After months of clones and poor imitations the official **US Gold** conversion of *Gauntlet* arrived, and blasted away the competition. Smashed with an overall of 92%, *Gauntlet* was a great game and one not to be missed. To accommodate the original's great size the programmers had elected to use a multiload system to expand the game's potential – not the first time a Smashed game had used this system and certainly not the last. Nevertheless even with this system the graphics were not very impressive. Where *Gauntlet* differed from many of its imitators was with its simultaneous two-player option, not quite as much fun as the four-player original but nevertheless a vast improvement on the one-player, antisocial clones, and a huge saving in 10ps.

Electric Dreams's first release of the year was a licensed game based on the scary movie *Aliens*. The player controlled Ripley, four space marines and an android as they entered the Alien Queen's egg-laying chamber to kill her. The graphics were neat and it certainly had atmosphere, but thankfully the game wasn't as gory as the film. We had no real complaints but just felt that it wasn't quite good enough to warrant a Smash.

Ocean fared a touch better with their film licence, the fine aerial dogfight simulator *Top Gun*, which tested the player's flying abilities to the hilt. Although it lacked Tom Cruise, and while the graphics were simplistic vector affairs, the game made up for these shortcomings in its gameplay. The player chased the computer's plane through the heavens, trying to gun it down before it got you. If this became boring then a two-player option allowed for head-to-head combat with your best friend. Yet another hit game which proved that playing computer games isn't necessarily antisocial.

Eccentric tie-in of the month awards went to *The Archers* and *Donkey Kong*. *The Archers* was released by **Mosaic**, but it was the skillful programming by the bunch at **Level 9** that turned what was potentially a very dull game into an enjoyable experience. The object was actually to keep up the long-running radio show's audience ratings. As with *Adrian Mole*, also released by Mosaic, you didn't have to input replies but were given a number of options to choose from. Strangely, although its overall rating was 90% it wasn't a Smash, probably an oversight between editorial and art, rather than Derek's intention.

Ocean's *Donkey Kong* was an oddity because they had released *Kong* some years previously. In those dim and distant days people didn't seem to bother so much with the proprieties of licensing, so perhaps Ocean thought it was time to redress the balance and do it properly. In the event, this version was licensed from the Nintendo arcade machine, and while the reviewing minions thought it a good conversion, they also felt that it was just a few years too late.

Speaking of **Ocean**, February saw them releasing *Highlander*, another game based, although loosely, on a film. Programmed by **Canvas** (the splinter from Denton Designs), it centred on only one aspect of the film, the fight sequences. You played the part of McLeod set against three opponents, Ramirez (very strange as he was McLeod's friend in the film), Fizir and Kurgen (the mighties of the bunch), and each character had to be loaded separately. On the whole it was a disappointing product that bore little resemblance to events in the excellent and quirky film.

Imagine released a real clutch of games including *Yie Ar Kung Fu II*, *Super Soccer* and *Konami's Golf*. Probably best of the bunch was *Terra Cresta*, yet another coin-op conversion. This shoot-'em-up with its vertically scrolling format bore a striking resemblance to that old arcade favourite, *Xevious*, the Spectrum conversion of which **US Gold** also released in the same month but it got a lower rating. Graphically *Terra cresta* was nothing special, but shoot-'em-ups can always be great fun and this was no exception. Given an 81% rating, it was felt to be just a touch too expensive, considering what you got.

Torus, the programmers of *Gyron* and the Spectrum version of *Elite*, unveiled their third game, *Hive* on the **Firebird** Gold label. Set on the insect-populated planet of Gamma V, the player penetrated the hive's complex defences to eliminate the Queen at the centre of a network of tunnels, and needed to find a laser and other assorted goodies such as key cards to gain admittance into areas sited about the tunnels. We were divided in our opinions of the latest Torus game. Some thought it looked impressive but lacked enough real excitement to make it brilliant, while Ben felt that the game would become a cult. I guess Ben's prophetic powers aren't fully developed yet . . .

Impossaball narrowly missed out on Smash status by receiving 89%. Written by newcomer to the Spectrum **John Philips** and marketed by **Hewson**, it had the player guiding a bouncing ball down eight progressively harder corridors. The scrolling of the graphics was excellent, and in general the whole package was very polished, but it just lacked that little something that turns a good game into a Smash.

Then spring arrived . . .

MARCH

AFTER flushed February mordant March was most notable for its absence of good software. Perhaps the spring hadn't quite sprung then . . .

Most games released hovered around the sixties mark with *Feud* and *Ranarama* standing head and shoulders above the rest.

The major event of the month was the take over of veteran **Melbourne House** by budget software giants **Mastertronic** for a claimed seven-figure sum. Both software houses still published under their own names with Melbourne House occupying the full-price range and Mastertronic concentrating its labels on the budget market.

In a doubtful attempt to prove they were still in operation, Melbourne House finally released *Judge Dredd*. Based on one of comics' most famous cult characters from *2000 AD*, it was always going to be a risky licence in the eyes of Dredd fans, and perhaps Melbourne House took it in entirely the wrong direction. It was basically a platform game with the player jumping around the screen shooting perpetrators (perps to the cognoscenti) who threatened Mega City One. *Judge Dredd* was inevitably a great disappointment to CRASH Towers, especially after waiting so long for it. The comic stories provided plenty of scope for a game but Melbourne House failed to implement any elements that made the strip a hit.

Perhaps we could be kinder to Melbourne House's second March release? *Fist II*, sequel to *The Way of the Exploding Fist*, set you the task of finding a temple, entering it thus making you invincible, and overthrowing the evil Warlord who ruled your land with terror. Sadly, we couldn't. Expectations ran high but the game didn't quite deliver the goods. Despite the 16 fight moves available, the action in between fight sequences was dull, and it gave the impression of being very mundane.

Programmed by **Binary Design** and released by Mastertronic's **Bulldog Software** label, *Feud* was one of the highspots of the month. Playing the part of one of two feuding medieval brothers, the object was to run around the playing area collecting ingredients to mix spells and potions which created havoc for your sibling. *Feud* was the first Bulldog release, and further showed how Budget games were coming of age. At £1.99 the game provided excellent value for money, with large, well animated graphics and the real bonus of gameplay which really kept the player on his toes.

Greyfell was the first release for another new games label, **Starlight Software**. An evil wizard had brought misery to the forced perspective world of Greyfell, and only by stomping on meanies to kill them, and by collecting useful objects, did you have a chance of ridding the land of the wizard's baleful influence. *Greyfell* was well presented but its gameplay left a lot to be desired.

After eons of waiting **Activision**'s *The Little Computer People* (LCPs) finally emerged from our Spectrums, although it transpired that only 128K machines were big enough for them to inhabit. You remember the story; not so much a game more a way of life, the package supposed that Pet People were little beings who lived inside your (128K) computer, and you were responsible for feeding and keeping them happy. Each pet had its own personality and preferences, and simple keyboard instructions could request the pet to do things such as play records, take a bath or play a game with you on its (128K) computer.
tedious.

But it had taken too long in coming out on the Spectrum and excitement created initially by the CBM 64 disk version had worn off. Novel it may have been, but the Spectrum's limitations imposed on the program made it less flexible, and in truth it was a touch tedious.

Ever one for turning principles into frogs, **Steve Turner** took the *Gauntlet* theme a step further for **Hewson** with *Ranarama*. Much in

the same vein as the original, *Ranarama* expanded on the idea and improved it a great deal. Turner, author of *Dragontorc* and *Quazatron* among others, cast the player as Mervyn, a failed sorcerer's apprentice who, by a series of miscast spells, ends up in amphibian form. The castle has been overrun by evil warlocks and other assorted unpleasantries and Mervyn must save the day by annihilating them, and restoring himself to human form in the process. Its presentation differed from *Gauntlet*, fitting more than one room on screen at a time, and while the graphics were good the animation tended to get a bit messy at times. But once again it was the highly addictive gameplay that made this game a Smash for Hewson.

On the down side, *Brian Clough's Football Fortunes*, which had featured on the Christmas Special cover, enjoyed less favour than fortune, with 42% for **CDS**, occasioning comments typical of many hybrid board/computer games reviews before it – it seemed the software side had been neglected.

US Gold's *Masters Of The Universe* licence hit rock-bottom, while **Leisure Genius** fared only slightly better with the licence they had been working on for well over a year, *Scalextric*. **Electric Dreams**, too, seemed to be a software house in search of success after its pre-Christmas launch; *Explorer*, the game boasting a ludicrous 40 billion mappable screens, and *Tempest*, the wire-frame shoot-'em-up from the arcades, failed to impress deeply.

Fortunately there was a highlight though, and undoubtedly the event of the month was an interview with **Bernie Drummond** and **Jon Ritman**, the men behind the hit game *Batman*, which gave the reviewing team their first glance at *Head Over Heels* – but more of that in a moment.

APRIL

THE APRIL issue of CRASH saw some spring-cleaning at the Towers. Founding editor and all-round slave-driver Roger Kean was taken off the mantlepiece, given a good dusting and reinstated at the helm while Graeme Kidd departed with the wintry weather for the editorship of trendy magazine LM. Hannah Smith departed from the Playing Tips for the sweet smell of pastures new, and a newcomer to these hallowed pages was Richard Eddy, who made the transition from AMTIX! to CRASH reviewer with the minimum amount of fuss besides the odd cry of 'bwah, monster' and his driller killer laugh.

US Gold's CBM 64 hit *Leader Board* finally made it on a Spectrum green. It took us all hours of persuasion to dissuade Roger Kean from donning his flat cap and awful houndstooth-check plus-fours and giving it a bash. *Leader Board* was the very best golfing simulation we had seen. Featuring a four-player option, budding golfers could play on any of four 18-hole courses with three levels of play. Notorious for their boredom factor, reviewers don't look forward to golfing simulations, but *Leader Board* surpassed all past expectations, and although a bit slow to play at the start, perseverance resulted in an enjoyable game which got 80%.

A strong contender for game of the year was *Head Over Heels* released by **Ocean** and written by the duo **Ritman** and **Drummond**. It had the reviewers raving.

Set in a far away galaxy, four planets ruled by the tyrannical Emperor (from the planet Blacktooth) are in turmoil. Two spies from the planet Freedom have been sent to provoke revolution and recover the lost crowns from the slave planets. *Head Over Heels* utilised the isometric forced perspective now a commonplace. It led to an immediate comparison with the earlier Batman as well, but Ritman and Drummond injected much into the stale format. For a start the spies Head and Heels, separated at the start, had different abilities, and were controlled as separate units or could be united to perform tasks that each alone could not. Added to this novel approach were the many puzzles, collection of objects whose purposes were not immediately apparent, and the marvellous arcade action. *Head Over Heels* more than adequately proved that good computer games do not depend merely on appearances but on game design as well, and it certainly deserved its rare accolade, a Smash at 97%.

Breakout games enjoyed a comeback, and **Imagine**'s *Arkanoid* received an overall score of 59%.

This souped-up version of the ancient hit, despite some odd programming which made some of it idiosyncracies a bit hard to handle, proved to be thoroughly addictive. After five years the game hadn't made any major improvements on the original, but just went to show that some games never die, they simply get rewritten. The review led to a battle when many readers, horrified at the low rating, attacked in the Forum, a fight which was to hot up in the following month when Gremlin Graphic's version, *Krakout*, received a higher percentage.

Breakout was not the only golden oldie to be rewritten this month with the advent of *Classic Muncher* from **Bubble Bus**, a variant on the well worn *Pacman* theme. Consisting of six infinitely repeating screens, *Classic Muncher* played exactly like its inspiration, and while bringing back flashes of nostalgia, it did little to impress, scoring a miserable 41%

Telecomsoft's first Smash of the year came in the form of **Firebird Silver**'s *I, Ball*. At £1.99 it provided astounding value for money, and after some tediously sub-average product, showed that Firebird still had it in them to produce an excellent low-cost game and give Mastertronic a run for their budgets. Most notable was the excellent digitised speech, best heard through some sort of amplifier as the Spectrum's own inbuilt buzzer wasn't really up to it. The gameplay was terrific and it had us all addicted within a short time.

If addiction be the food of love, then indigestion is much the same as repeating things – we had **Elite**'s *Bombjack II*, which didn't do too badly at 71% but failed to satisfy as much as its predecessor had done, there was *The Growing Pains Of Adrian Mole* from **Mosaic** (but marketed by **Virgin Games** this time round), which did almost as well as *its* ancestor at 88%, and there was **Software Projects**, striking back with *Escape From Singe's Castle: Dragon's Lair II*, which also did pretty well with 83%. In each case the game was more than reasonable, but the surfeit may have caused the reviewers to sicken. It looked like it was time for May . . .

MAY

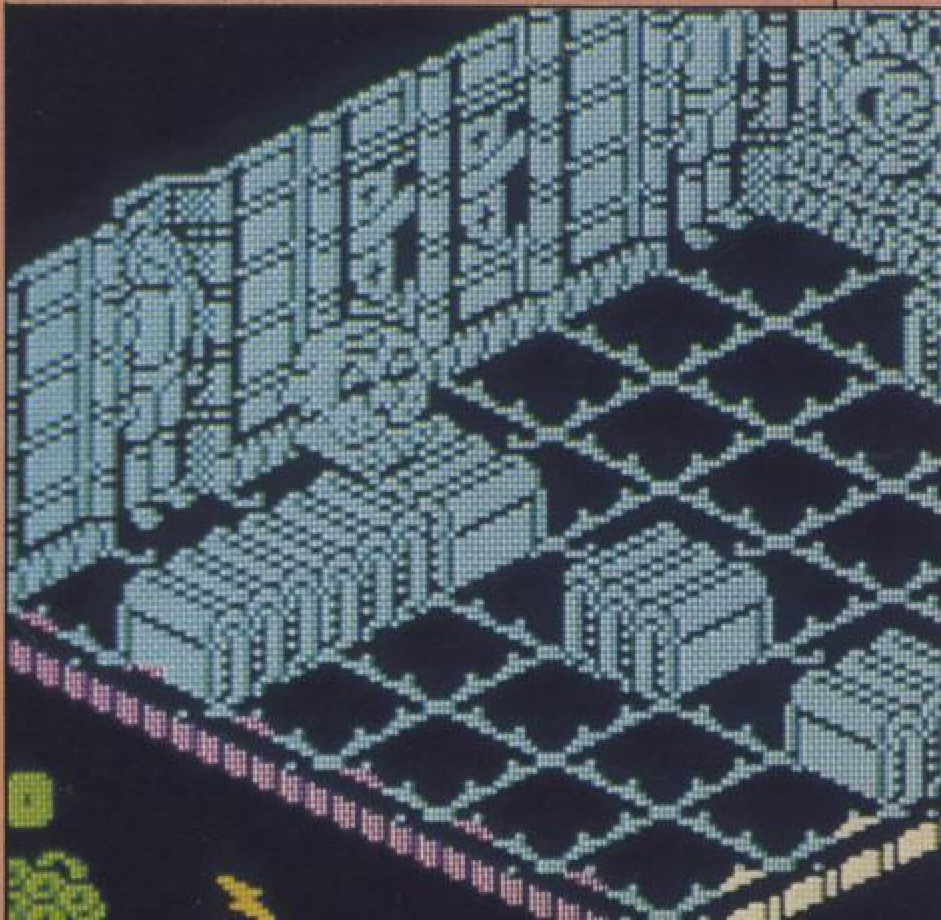
MAY'S edition of CRASH was a bit fat as spring/summer issues go due to the inclusion of a giant 32-page Playing Tips bonanza lovingly compiled by yours truly over many sleepless nights. Past years had always seen the so-called summer slump, but May managed to produce a remarkably good crop of games from a surprisingly large selection, including the latest releases from both **Firebird** and **Ultimate**.

Over 24 months **Activision** had not found much success with its Spectrum games but with the advent of *Enduro Racer* they set the record straight. Licensed from the arcade machine of the same name and programmed by **Giga Games**, it followed the original closely. The object of this bike race game was very simple – outrace the other bikers and complete each course in the quickest time possible. Each course contained different backdrops with logs, rocks and opponent racers acting as obstacles. Race games have always been firm favourites with the public and each year they improve in ingenuity, *Enduro Racer* lodged its way firmly amongst the greats of this type.

After Silver, it was Gold's turn; following hot on the heels of the budget *I, Ball*, **Firebird** secured themselves a second Smash in as many months. Costly at £9.95, *The Sentinel* still provided wonderful value for money. Once again we had a game that had been a huge hit on the CBM 64, and had then taken an age to appear on the Spectrum, but the implementation was finely tuned. The daunting task of rescuing 10,000 planets from the Sentinel and its Sentries through a process of power absorption, offered the player a game of thoughtful, chess-like strategy – where much consideration had to go into each move to ensure success – and sometimes furious activity. Its originality and the sheer depth of



▶ Our hero Heels explores



play made it a winner.

Martianoids was **Ultimate**'s first release of the year – and for some time. A 3-D forced perspective game, it cast the player in a defensive role with lasers for protection against marauding Martianoid machines. The tide had been slowly turning against Ultimate over a period, and *Martianoids* was criticised for below-standard graphics and poor gameplay, receiving only 58%. And it wasn't the only disappointment in May; *World Games* from **US Gold/Epyx** didn't quite live up to expectations either. Like *Winter Games* it was divided into several events with the player having to wait what seemed an eternity for individual events to load. Its graphics didn't impress as much as had its predecessor's, but it was otherwise an adequate sports simulation.

Indigestion was narrowly avoided by **Gremlin Graphics** when they released *Auf Wiedersehen Monty*, latest in the long line of Monty Mole games which had started back in 84 with *Wanted: Monty Mole*. Written by Monty's creator, **Peter Harrap** it followed his usual style of game, a complex platformer with devious traps and neat graphics and sound. It also sparked off a controversy within the reviewing ranks between those who were bored stiff of Monty, and those who still reckoned a game could be good despite its formulaic convention. The latter won out and *Auf Wiedersehen Monty* got 85% as Monty trekked across Europe to buy himself a nice Greek island so that he could be safe from the prying attentions of Intermole, the international crime fighting organisation. But in that missing five percent that would have made it a Smash like the previous Harrap 'Monty' games, perhaps there was a buried message that the formula *was* risking staleness.

Ocean hoped to give everyone a pleasant shock with *Short Circuit*, based somewhat loosely on the movie. It contained two distinct games, an arcade-adventure and a chase sequence. The arcade-adventure saw the hero-robot Number Five searching offices for extra parts and a means of escape, while the chase sequence, staged on a horizontally scrolling background, had him attempting to reach a van at the end of the track and escape to further adventures. Unfortunately the shock was more of a tingle, for despite the above-average graphics, the game suffered from tie-in-itis, a failure to pinpoint the film's best aspects.

In a bygone age **Gilsoft** released the marvellous *Quill*, a machine code utility which acted as a writing system for those who wanted to create adventures but couldn't program. Later they gave us the *Quill Illustrator*, and between them they supplied many a good game but were equally responsible for an influx of many bad ones. In 1987 Gilsoft excelled themselves and achieved a Smash with *The Professional Adventure Writer*, or *PAW* as it became known. A continuation of adventure writing systems, *PAW* was extremely well documented, making it much easier to use than existing systems. As with many adventure writers, graphics could be drawn, but *PAW* really came into its own with its handling of vocabulary. Derek Brewster gave it 97% – and made it must for hopeful adventure programmers.

Reeling from the shock of a Firebird budget Smash the month before, **Mastertronic** hit back through their **M.A.D.** label with the peculiarly named *Amaurote* – and they got a Smash too. In *Amaurote* you freed sectors of a city from invading insect armies, destroying the Queen before she could produce more insect warriors and overwhelm you. **Binary Design**'s highly original monochromatic graphics made it look stunning. It was both playable and addictive and, in 128K mode, boasted extraordinarily atmospheric music which Ben Stone kept playing until we all felt like lasering him into oblivion.

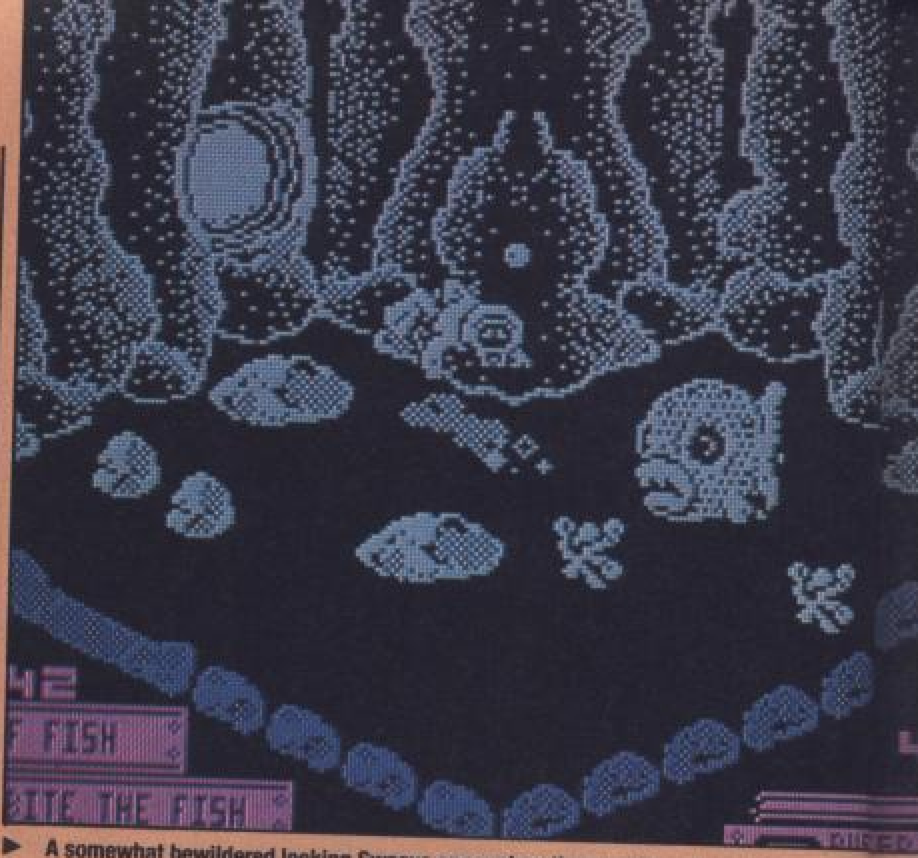
For two years **Mike Singleton** had held Derek Brewster in his 'Land Of Midnight' thrall. Now he reappeared somewhat outside the adventure area with *Throne Of Fire* for **Melbourne House**. Though in fact he hadn't programmed it, Mike played an important part in the game and graphics design. *Throne Of Fire* – three brothers battled for the throne of power with the player taking on the part of one of the brothers and the computer controlling the others – used a split-screen format similar to that of *Spy vs Spy*. It looked very good, but we felt it was a bit too easy to be really satisfying, although the game scored through an option for two players to take on a brother each while the computer played the remaining brother.

JUNE

TALK OF THE DEVIL, having just mentioned it, in June *Spy vs Spy II* popped up. **Beyond**'s prequel had been a Smash some years before. The follow up, titled *Island Caper* and released through **Databyte**, saw the familiar black spy and white spy running around a tropical island searching for parts of a missile, using the Trapulator to lay devious traps as the means to exterminate each other. Oddly, the monochromatic presentation of the earlier game was dropped in favour of colour – too much in fact, and ugly attribute problems gave it a rather garish appearance. This wasn't really progress, with slow, jerky scrolling letting down a reasonably playable game, and reducing it to only 53%

You didn't have to be on a tropical island to enjoy the heat – this a was sunny June for a change, and there were 37 games in review! Could this really be summer? I can remember past Junes when we were lucky to scrape 15 games together. Mind you, a lot of the titles were budgets. No, we lacked not for games, but the Smashes were few.

Luckily *Hydrofool* from **FTL**, the Gargoyle Games label, gave us something to rave about – and kept us cool, for the sequel to the acclaimed *Sweevo's World* had Sweevo on a new mission this time under water, cleaning out the filthy



► **A somewhat bewildered looking Sweevo encounters the over-friendly dolphin.**

world known as Deathbowl. The famous Gargoyle sense of humour clearly emerged in Sweevo's task, pulling out each of the four plugs that held the water in, as assorted nasties tried anything to get rid of him. Stunning 3-D isometric graphics set on several levels, amusing animation and devious puzzles made it a hit, but *Hydrofool* was very derivative of *Sweevo's World*, and more likely to appeal, it was felt, to fans of the previous game.

In quick succession **Ultimate** slipped out another release in a marble vein of madness – *Bubbler*. It was an improvement on *Martianoids*, though not by sufficiently large a margin to improve their flavour to full. The planet Irkon, under the sway of the evil wizard Vadra, could be saved by corking magical bottles that controlled his power. Once again Ultimate chose to use monochromatic 3-D graphics with smooth screen scrolling. Inertial effects coupled with the awkward control method made movement along the walk-ways difficult Presentation may have been fine but gameplay was lacking, and mixed feelings amongst the reviewers, led to an overall rating of 78%.

Not one to be outdone, June saw Derek Brewster following the Playing Tips supplement with his very own Adventure extravaganza. **Rainbird** finally released a Spectrum version of *The Pawn*, an acclaimed Atari ST hit. Sadly it came minus the pretty graphics but still enjoyed Derek's approval at 90%.

Melbourne House managed to top this, however, with *Shadows Of Mordor*, follow up to *The Lord Of The Rings*. Following the further adventures of Frodo and Sam in *The Two Towers*, it left the player to choose which character to play. *Shadows Of Mordor* retained the use of Inglish (the vocabulary system which made *The Hobbit* such a big hit), but only 128K Spectrums had enough memory for the graphics to be displayed.

Durell were also in full sequel mode and chasing another Smash with *Saboteur II* (or should it have been called *Sister Of Saboteur*?). With the hero of *Saboteur* dead, it was his sister who took up the central role in a bid to stop the Dictator from using his hi-tech missile systems, while android warriors were out to stop the avenging angeline. There were improvements, but in style of play and graphical presentation it followed the first game very closely. These similarities resulted in a rating of 83%. Had a little more originality been used it might have made it to Smash status.

Elsewhere the software front was dismal. **Ocean**'s *Army Moves* looked good but odd collision detection made it frustrating, **Hewson** slipped up with *Gunrunner*, a scrolling shoot-'em-up with a stale format, **Quicksilva**'s wire-frame *Red Scorpion* was a poor *Battlezone* rehash that left everyone wondering whether the once-great software label would ever find a game of merit again. Even quirky **Piranha** disappointed with *Mr Weems*, while *Mario Bros* from **Ocean** was hardly the coin-op/games console conversion we were hoping for, and most ludicrous licence (probably) of the year to date came from **Activision** in the quacky shape of *Howard The Duck* – and it was out for a duck as well.

At the very last moment *Barbarian* dashed to the rescue. **Palace Software** not only caused controversy with their adverts, but the review of the game didn't go down too well in some quarters. Simple enough in theme, it was a savage beat-'em-up with swords in a gladiatorial arena, but the first-rate practice mode and two-player option (on the cassette's B-side) together with fine monochromatic animation, made *Barbarian* one of the best fight games to emerge for a long while. Not quite a Smash, but very nearly.

JULY

NOW the 'summer slump' really started – it seems to get later every year – and not only did the number of games decrease but there was also a distinct lack of quality software, only *Zynaps* and *Killed Until Dead* saved the day.

Recovering from the uninspiring *Gunrunner*, **Hewson**'s next shoot-



'em-up (an old-fashioned genre which had hardly ever been in their repertoire) saw a change of pace, ideas and presentation. *Zynaps* was a classy, high-speed, horizontally scrolling game, just about the ultimate in *Nemesis* clones in fact. Additional weaponry could be collected, improving your chances against the aliens but, basically you were on your own. With code by **Dominic Robinson** and snazzy graphics by **Steve Crow** looking like colourful, smooth-moving works of art, this shoot-'em-up was a joy to play. *Zynaps* served to relieve the boredom of a software-starved month.

The big surprise, however, was *Killed Until Dead* – a surprise because although the reviewing began early enough, no-one noticed how much this quiet game affected everyone else . . . but more of that below.

Before the month descended entirely into a slough of despond, we had *Stormbringer* on **M.A.D.**, latest in the long line of Mastertronic's 'Magic Knight' games. Having returned from *Knight Tyme* the hero had split into two personalities; one good and the other decidedly off colour. In merging the two egos you restored White Knight to his former glory. Programmed as usual by **David Jones**, it followed the same format of the previous 'Magic Knight' games in collecting objects and grouping them together to solve the numerous problems. And although it lived up to expectations already set with colourful, detailed graphics and devious puzzles, we were split over it; two reviewers reckoned it an excellent buy at £2.99, the other pointed out that it added little to the well-worn formula. The result averaged out at 86%.

And then there was *Thing Bounces Back* – a sequel without a Spectrum predecessor. **Gremlin Graphics**'s *Thing On A Spring* had been a big CBM 64 hit with its uniquely cute boinging character in battle against wicked toys in the evil Goblin's toy factory. In the unprecedented sequel Thing attempted to stop the flow of evil playthings by collecting components of a computer. The toy factory was an industrial complex of platforms and pipes which provided a game on par with the Monty Mole series, but disappointing documentation and awkward controls let it down considerably.

In the same month Gremlin released, at the slightly lower price of £4.99, *Alien Evolution*. A 3-D scrolling game with more than a passing resemblance to the ancient hit *Ant Attack* (reviewed in Issue One), it had the player ridding the planet's surface of invading aliens. Though very derivative, it remained playable and reasonably addictive, but the passage of time elapsed since *Ant Attack* lowered its rating to 75%.

The **MicroProse** association with American **Origin Systems**, noted for their accurate attack-flight simulations and software personality boss, ace fighter pilot Wild Bill Stealey, finally resulted in the Spectrum release of *F-15 Strike Eagle*. Flight sims rarely look their best on the Spectrum, but this one contained as many thrills and spills as could be reasonably expected, and scored a very high 84%.

As for the rest – well July is probably better forgotten except for . . .

Killed Until Dead. So there we were, sitting at the back end of the schedule, putting the last of the reviews together, when suddenly Paul Sumner noted that he'd given it 93%. Roger Kean looked at the other comments already in and let fly with a gasp! A Smash had crept up on us! **US Gold**'s detective game was set firmly in favourite sleuthing land, a closed environment with only fellow amateur sleuths as the victims, murderers and hunters. At the Gargoyle Hotel all the world's greatest mystery writers had assembled for a reunion but one is a murderer and another the intended victim. Your task was to solve the mystery before the event could actually take place. *Killed Until Dead* was an enjoyable and involving mixture of intrigue and action in a race against time, topped off by atmospheric graphics and compelling gameplay – it illuminated gloomy July.



► Where it all starts, seated at the desk, tape recorder on pause, telephone poised and notepad at the ready. Sleuths have never had it so comfortable!



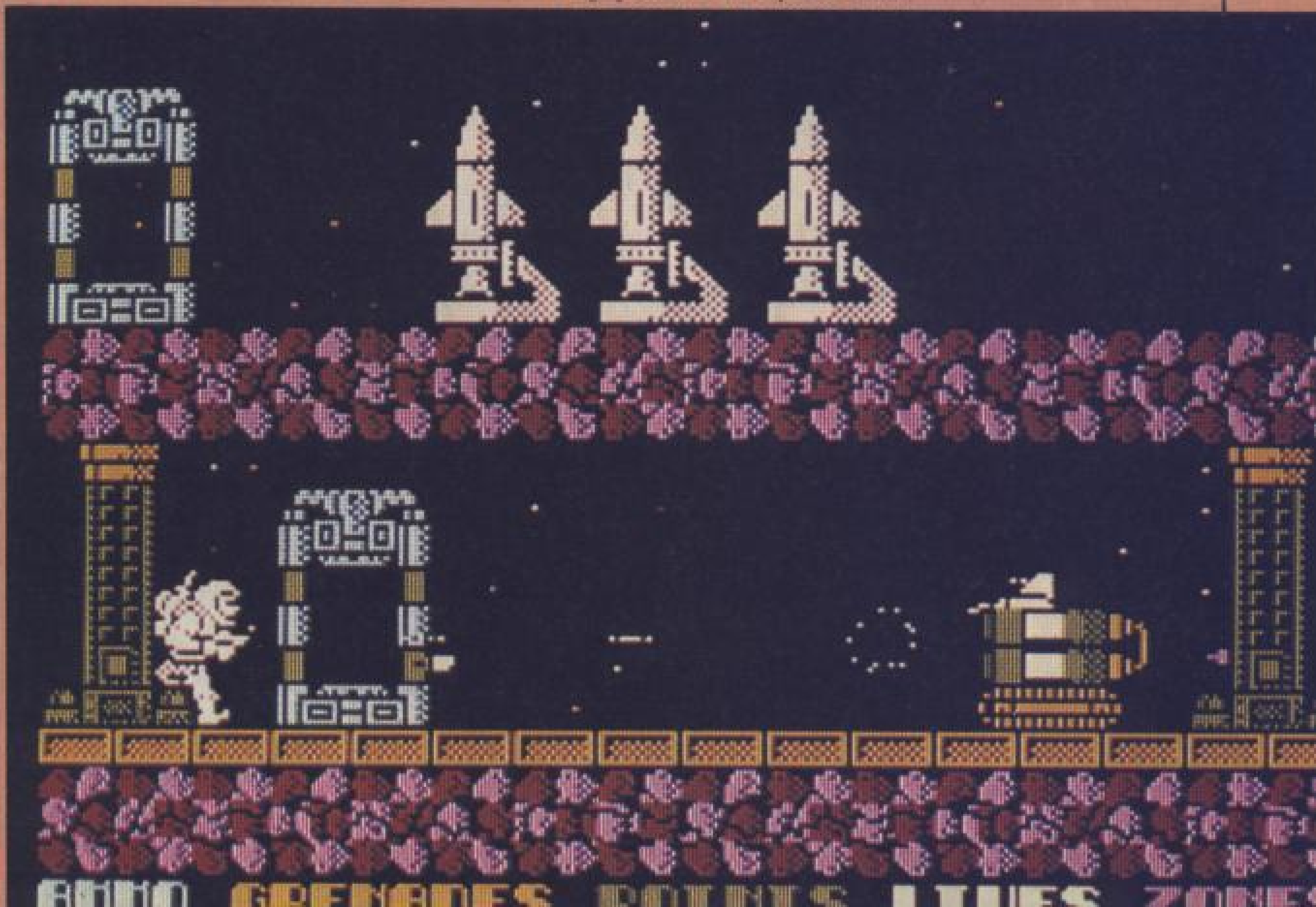
AUGUST

NOT CONTENT with resting on their recently regained laurels, **Hewson** followed up July's Smash with yet another all-blasting shoot-'em-up called *Exolon*. The theme was hardly new – mercenary is hired to rid a world of numerous beasties and unfriendly military installations using a powerful laser system and grenades for the more stubborn obstacles. But *Exolon*'s main assets lay in its very large, brightly coloured and highly detailed graphics and the smooth animation of its central character. And the gameplay was all you would expect from a lavishly presented piece of action software. The 125 screens also showed that there was more to *Exolon* than just pretty graphics.

It has always seemed strange to me that no-one had picked up Flash Gordon to turn him from celluloid hero to a pixellated one, but **M.A.D.** finally did it and obliged with the game. Sadly the result aped some of those features which are nostalgically regarded today with fondness in the films but which don't look so endearing in a computer game – such as a poor plot and dreadful effects. Divided into three sub-games, Flash dashed through jungles, beat up cave dwellers and showed off his prowess as a motorbike rider. The graphics were quite dreadful, and as one reviewer remarked, Flash looked somewhat like a deep-sea diver. A disappointing game that held few surprises in store for the player.

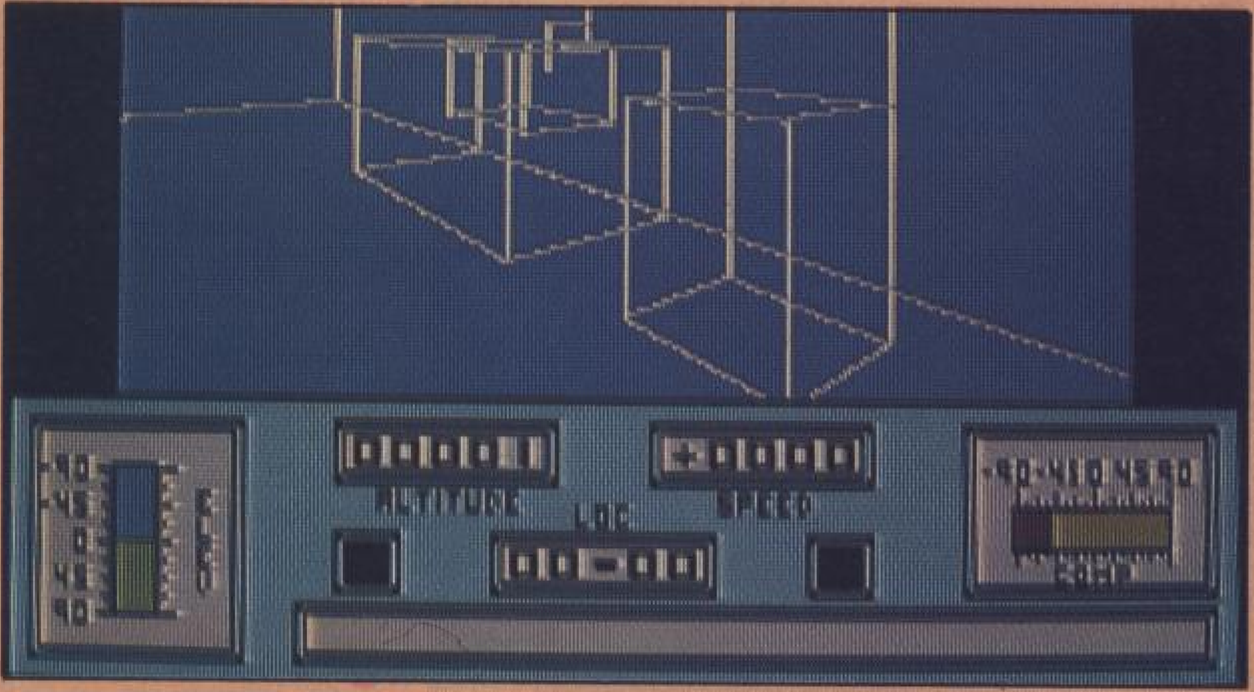
After many rumoured launches and subsequent delays, **Ocean** scored a Smash with the 128K version of a game based on James Clavell's best-selling novel *Tai-Pan*. Central to the plot was trader Dirk Struan who wanted little out of life other than a vast fortune and to be boss of a trading empire – its Tai-Pan. It was, not unsurprisingly, a trading game where you started with a £300,000 loan to be paid ►

► Vitorc The Besuited battles through screen after screen of highly colourful and explosive action




"GREAT GAMES GARY"
TWO OF THE GREATEST SOCCER GAMES EVER DEVISED
CUP WINNERS CUP
HOME WIN
GARY LINEKER'S SUPERSTAR SOCCER
The most original computer football game of all time... Available on:
LEAGUE CUP
GARY LINEKER'S FOOTBALLER OF THE YEAR
Enjoy the world of a Football League Player, suffering the pain and winning the glory, starting at the bottom and becoming a legend... A Footballer of the Year.
COMPUTER GAME PRICES
CBM 64/128 t £9.99, d £14.9
Amstrad t £9.99, d £14.9
Spectrum t £7.9
Atari ST £19.9
LEAGUE CHAMPION
GARY LINEKER'S FOOTBALLER OF THE YEAR
FA CUP
WORLD CUP
AWAY WIN
£14.99
GARY LINEKER'S FOOTBALLER OF THE YEAR BOARD GAME
ORDER YOUR GAMES NOW!!
If you would like us to rush of these great games direct to your home at no extra charge fill in this coupon NOW and post to:– GREMLIN BOARD GAMES/GREMLIN GRAPHICS SOFTWARE LTD. Alpha House, 10 Carver Street, Sheffield S1 4FS.
I would like ....copies of Gary Lineker's Footballer of the Year. (Cheques made payable to Gremlin Board Games)
I would like .... copies of Gary Lineker's Superstar Soccer. System .... (Cheques made payable to Gremlin Graphics Software Ltd.)
Name ....
Address ....
Postcode ....
Total Amount Enclosed £............
CHEQUE/P.O./OR ACCESS/VISA ONLY. Please debit my Access/Visa account.
Signature ....
Date ....
GREMLIN
Gremlin Graphics Software Ltd., Alpha House, 10 Carver Street, Sheffield S1 4FS. Tel: (0742) 753423

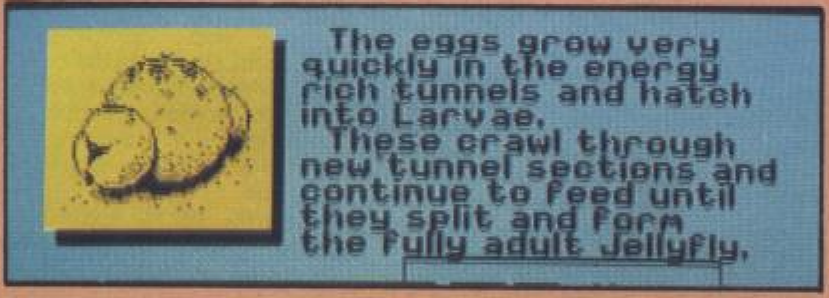
▶ Cutting a swath through galactic history in *Mercenary*



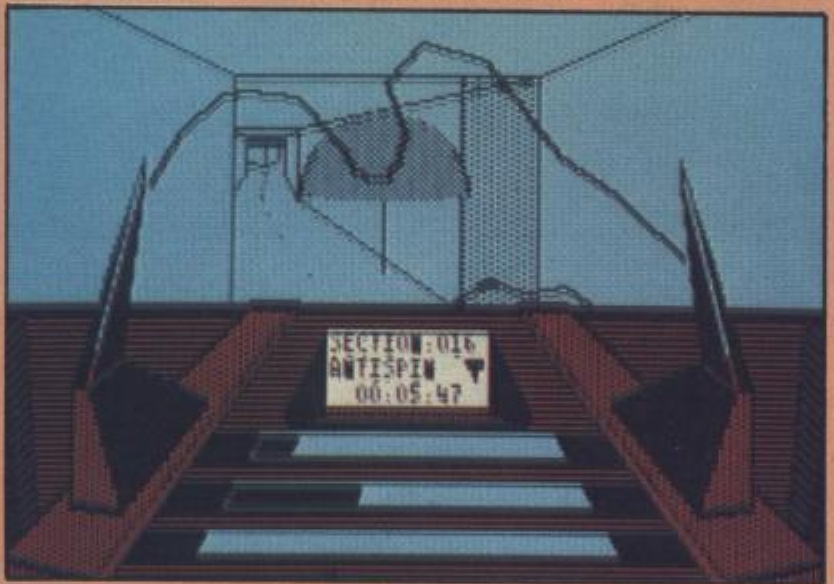
back within three months. Trading games have a long and sometimes respectable Spectrum history, but they're usually let down by repetition. *Tai-Pan*'s action couldn't be described as high speed but the wealth of things to undertake, such as purchasing and crewing ships, risk taking and avoiding the depredations of pirates on the high seas, made it one of the most enjoyable games of the month.

Derek's adventure Smash for the month marked a return to form of Macmillan's software arm **Piranha**. *The Big Sleaze* was written by **Fergus McNeill** and it was a different approach for the writer renowned for his hilarious parodies of better known works such as *The Lord Of The Rings* (*Bored Of The Rings*). Cast as *film noir* private detective Sam Spillade you had to solve various cases that fell into your tawdry office. As with Fergus' earlier hits it was the wit and humour perforating the text that made Derek give *The Big Sleaze* 93%.

Veteran 3-D Smashers **Realtime Software** released *Starfox*, their second game of the year, this time marketed by Ariolasoft offshoot **Reaktör**. Piloting the mighty craft Starfox, the player had to save the universe yet again from marauding aliens. It had many of the good points that made *Code Name Mat* and *Elite* such classics, and it deviated slightly from Realtime's shoot-'em-up format. Planets had to be located, mother ships docked with, enemies destroyed and numerous other tasks had to be carried out. A combination of filled-in graphics and vectors were used to represent the enemy ships. While both Mike and Robin thought it highly impressive, Ben was not so convinced. He labelled it 'unplayable' and brought the overall rating down to 77%.



▶ Flight is fast, death swift in Pete Cooke's *Micronaut One*



US Gold's *Road Runner*, a conversion from the arcade game which was, in turn, based on the cartoon, failed to convince everyone. The game design wasn't entirely satisfactory – Road Runner hurtled along roads collecting seed chased by the infamous Wile E Coyote, while trucks, crevasses, boulders and exploding mines all barred his path to long life. Through a multiload system, US Gold tried to capture the cartoon's atmosphere with garish multicoloured graphics, but this led to the dreaded attribute problem rearing its ugly head once again, and together with complaints about the awkward character control, led to an overall rating of 73%.

The other big licence was **Domark**'s second attempt at a James Bond film, *The Living Daylights*. It was divided into several levels following the main action scenes from the film. In the game this took the form of several similar scrolling sectors where you killed baddies. The only thing that seemed to change were the sector backgrounds, giving an all round sense of disappointment. Poor on-screen presentation and slack gameplanning let down what was potentially a fine game.

As a refreshing change from coin-op conversions and tie-ins, **Pete Cooke** released his second hit of the year. *Micronaut One* represented two changes in direction for Pete, he had moved from CRL to **Nexus**, and after two *Tau Ceti* games, abandoned the formula to do a very fast wireframe 3-D tunnel game. At that, it might have been quite ordinary, but the underground network of tunnels were infested by an insect form with three distinct biological stages to their lives which added interest to the game. And of course there was the by now accepted intricacies of Pete's front end with multiple options, plus a racing game to improve the player's steering abilities. Rated at 92%, it reaffirmed Pete Cooke's position as a top programmer.

A pity as much couldn't be said for most other programs reviewed in the issue. **Ariolasoft**'s licensed *Challenge Of The Gobots* palled very quickly, **Ocean**'s attractive looking *Mutants* turned out to be unaddictive, **Reaktř** had three disappointer sisters in *Killer Ring*, *Deadringer* and *Mountie Mick's Deathride* (such an obsession with death!), the much-heralded *Leviathan* from **English Software** flapped and then flopped, *Championship Baseball* made **Activision** look dull and even **Martech** slowed up with the interesting but sluggish *Catch 23*. At least **Virgin Games** stuck firmly with their collective tongue in cheek and amused us with (was it a licence?) *Trans-Atlantic Balloon Challenge*. The game couldn't possibly detract from adventurer-boss Richard Branson's brave exploit, because it was really too silly to be taken very seriously, and we couldn't resist giving it the very first (and probably last) CRASH Splash.

SEPTEMBER

IF CRASH had a Game Of The Month award it would undoubtedly have gone to **Novagen**'s *Mercenary*. Almost two years in the making, *Mercenary* must be the longest-awaited conversion ever. And the Spectrum coding by **David Aubrey-Jones** resulted in *Mercenary*'s fastest incarnation – a triumph for both programmer and machine. The player has crash-landed on the inhospitable planet Targ, and the essence of the game is to seek a craft to escape from Targ's gravitational well. It's to your benefit that war has raged on Targ between the Mechanoids and the Palyars for years, because to gain enough credits to buy a super ship you can be a freelance fighter for either side.

Novagen used vector graphics to represent structures above and below the planet's surface. And while the game featured exceptionally fast, smooth-moving graphics, it also mixed in puzzle-solving to give a sense of depth. The reviewers were united in their opinion of *Mercenary*, giving it an Overall rating of 96%.

Virgin Games's uneven record improved a touch with *Rebel*, another in the long line of bird's-eye-view scrolling games that characterised 1987. The graphics were attractively detailed, but *Rebel* split reviewers over the value of its content – Paul thought it hard, Ben unoriginal. It got 76%. **US Gold**'s attractive but strange-looking *Survivor* also split the reviewers, coming in at 70% Overall.

On the budget side, there was little to recommend though quite a lot of it, few of the games achieving more than 45% (the same could be said of the full-price games, to be fair). **Players** made a fine exception with *Joe Blade*, but even that caused controversy; Mike and Paul loved the game (90%) while Mark thought it only above-average at 65%. After a few nasty scenes involving a nerf ball and a Biro our exalted editor Roger Kean intervened with a cry of 'enerf's enerf' (I've been waiting to pull that joke for months) and an Overall rating of 84% was agreed. Playing the part of Joe Blade you explored the evil Crax ▶

Bloodfinger's stronghold to rescue six world leaders, armed with disguises and a trusty machine gun. The cartoonesque but monochromatic graphics enhanced play, and it was agreed that *Joe Blade* had playability in abundance with enough thought required to keep the player returning to it time after time.

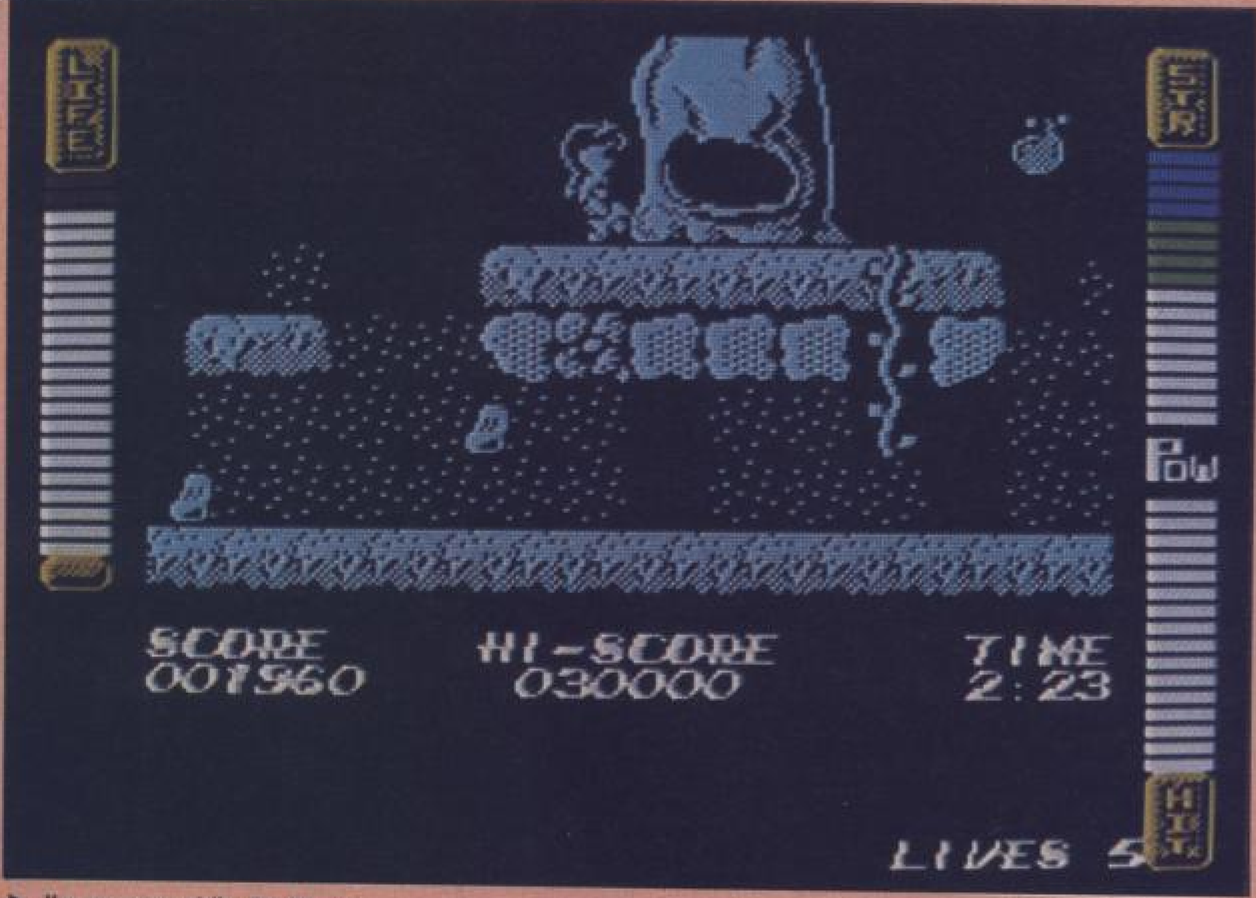
Odin had developed an ultrafast horizontal-scrolling routine which at one point they hoped might be used by Thalamus for a Spectrum conversion of Stavros Fasoulas's Commodore 64 hit *Delta*. In the event nothing happened on that front, but shortly afterwards **Firebird** put out Odin's *Sidewize*, which did bear more than a passing resemblance to *Delta*. Other magazines rated it quite highly, but it found less favour with CRASH at only 50% because the attack waves were all the same and predictable. And with **Quicksilva** going down the tubes, **Imagine** sliding disappointingly out with *Game Over* and even **Piranha** failing to impress much with **Don Priestley**'s *Flunky*, it was left to Ocean, Palace and Elite to score top arcade marks along with Novagen.

Continuing the spate of beat/maim/kick-'em-up-type games, **Ocean** served up *Renegade*, much to the gratification of certain bloodthirsty reviewers. Here was one of the very best street-fighting games of all, where you had to cross five landscapes to reach your lady love Lucy; the basic theme of each was to defeat muggers before they stretched you out. The graphics were detailed, marred only by the odd attribute problem. And there was certainly plenty of action, though perhaps home-computer entertainment needs a little more variation than games in the arcades.

In CRASH it looked like Novagen, not content with just one Smash in a month, had scored a second with *Stifflip & Co* – but it was, of course, a terrible error that apparently occurred in layout, and fortunately fooled no-one, for the game belonged to **Palace**. And a fine oddity it was too, featuring Viscount Stifflip and some friends in an attempt to scupper Count Chameleon's dastardly plans for that last bastion of British hope and glory, the beloved cricket ball. By manipulating icons, you could control all four members of your team. Windowing techniques just like those in *The Fourth Protocol* showed the action, which programmers **Binary Design** had helped create. The presentation was polished and garnished with humour; plenty of puzzles and a second game on the cassette's B-side contributed to a great product.

Elite's contribution was *Batty*. Through the year there'd been a resurgence of the old *Breakout*-type games; we'd had *Arkanoid* from Imagine and *Krakout* from Gremlin Graphics, but *Batty* was the main selling point of Elite's *6-Pak Vol. 2* rather than a solus game, and is best described as an improved version of *Arkanoid*. Elite pushed the *Breakout* theme about as far as it could go, with beautiful presentation and simple but compelling gameplay. *Batty* went to show that good ideas never fade, they just get rewritten.

Derek's Smash of the month was a budget game from **The Power House**. *Custerds Quest*, a humorous adventure about the antics of Sir Coward de Custerd, may have been a cheapie but programmer **Craig Davies** sacrificed nothing and provided a first-rate game. Derek was also pleased with *Masters Of The Universe* from **US Gold**, who successfully made amends for earlier releasing the abominable arcade version of the same game, also based on the TV series. Programmed by a large group including **Mike Woodroffe** (*Gremlins*) and **Teoman Irmak** (graphics for *Touchstones Of Rhiannon*), it played much like other, pricier Adventuresoft releases and Derek rated it at 84%.



► I'm no soppy girlie, I'm Athena

OCTOBER

THE month's most obvious feature was The CRASH Sampler precariously taped to the front cover, with demos such as the graphically breathtaking *Driller* from **Incentive** and **GO!**'s *Trantor – The Last Stormtrooper*. Christmas and The *PCW* Show loomed large, so many software houses were holding back on their latest products. Nevertheless the October issue contained its fair share of fine games.

Software Projects had been noticeably absent since *Dragon's Lair II* but *Hysteria* marked their return. Reminiscent of Ocean's *Cobra*, it failed to live up to the high standards set by the hit game despite well-defined, colourful graphics and reasonably compulsive gameplay. We felt *Hysteria* offered little long-term challenge. Perhaps the appeal of the beat-up-the-baddies genre was waning . . .

Ocean had two high-class games, *Athena* and *Wizball*. The industry watchwords were 'computer nasty' and 'sexism'. In September CRASH had reviewed *Soft And Cuddly* from **The Power House**, which unfortunately coincided with the Hungerford massacre and thus became associated with psychopathic violence, while for *Game Over* Imagine had pushed women about as far forward on packaging as the marketing men dared decently go, and the portrayal of women in derisory passive roles was being watched closely.

But *Athena* reversed the traditional stereotyped roles of men and women, with the Goddess Of Wisdom herself wielding destructive weapons in a bid to clear six levels of nasties. Unhindered by stiletto heels and running mascara, Athena could do anything the typical male hero could.

For all that, in SNK's arcade game Athena is more Bambi than Rambo, and on the Spectrum screen she was more cute than killer; Ocean also undid their sexual-equality programme by portraying her on the packaging in male droolerama style. The gameplay closely resembled that of *Ghosts 'N Goblins* – Ben thought it unplayable but Ricky and Nick rated it an excellent conversion.

Wizball, on the other hand, was a different cauldron of frogs, for once uniting all the reviewers. For a start, its scenario was involving: Zark and his unpleasant horde had invaded Wizworld and bleached the once-colourful land, so the local wizard set out at once to paint the town red and annihilate the colour-blind swarm. A big hit on the Commodore 64 from **Sensible Software**, it was translated faithfully to the Spectrum. The graphics were very good, with lots of attention paid to detail such as the magnificent Mount Rushmore. And even the odd colour clash didn't stop it being Smashed.

The other two Smashes of the month were for the **Firebird** labels, one Gold and one Silver. *I, Ball 2* (Firebird Silver) was the follow-up to the equally Smashed *I, Ball*. Unusually for a follow-up, *I, Ball 2* was not derivative of its predecessor. It was a neatly-presented game but the real crux was its instant playability.

Bubble Bobble gave Firebird their Golden Smash. Though retailing at a higher price, the pretty coin-op conversion wasn't a complex game (just expensive in licence fees, no doubt). The conversion was competently carried out, and helpfully the coin-op graphics were already suitable for smaller home computers. Simple it may have been, but all the original's addictive qualities were retained.

Plexar was good too. The **M.A.D.** game had distinct echoes of Gremlin's *Trailblazer* – you controlled a ball bouncing along treacherous crystal roads. The playing area featured highly detailed monochromatic graphics, and the lack of colour in the playing area was cleverly disguised by colourful backgrounds. Again, it was a very simple idea but proved frustrating in the right way – just enough to keep you coming back for more.

As the year wore on, we were seeing more and more budget games, and they were better than ever before. **Hewson**, presumably reckoning that if you can't beat-'em-up, join up, launched their budget label **Rack-It** with *Draughts Genius* and *Ocean Conqueror*, and both performed reasonably well. *Draughts Genius* was a good implementation of the ancient game, but apart from offering a one-player-versus-computer option it didn't have

much advantage over an ordinary draughts set. *Ocean Conqueror* got 77% for being an accurate submarine warfare simulation with 3-D periscope graphics and plenty to do once you'd got started.

TV cartoon series continued to spawn Spectrum tie-ins with **Gremlin Graphics**'s release of *MASK I* (possibly the first game to add the numerical suffix – they were already working on *MASK II*). Playing hero Matt Trakker you had to enter a time vortex and rescue your fellow MASK agents from the clutches of the VENOM organisation. It was a bird's-eye-view, multidirectionally-scrolling shoot-'em-up-cum-puzzle-solving game played across four different backdrops. Though small and monochromatic, the graphics were well-defined, and the gameplay was enjoyable enough, but the story line bore little resemblance to the TV series.



► With Freescape, you can see the stark 3-D scenes of *Driller* from any angle

NOVEMBER

WE had 33 games to review – not so bad, perhaps a bit on the low side for the time of year, but what was disappointing was that few of them really grabbed the attention, only four getting over 75%.

The one Smash went straight, and without argument, to **Elite** for *Thundercats* – yet another tie-in with a TV cartoon series. But the accolade really went to **Gargoyle Games**, who wrote the game, firmly underlining their 1987 status as developers rather than as a software house involved in marketing and distribution. *Thundercats* was a frantically fast, horizontally scrolling slash-'em-up that made you want to get on to the next screen just to see what happened there – the prime quality of addictiveness. And if Lion-O rather resembled Gargoyle's older Celtic hero Cuchulainn, who cared? It was nice to see him back again.

Another TV cartoon tie-in flopped miserably for us, and that was **Virgin Games**'s *Action Force* by the ubiquitous **Gang Of Five**. Its neat concept was wrecked on the rocks of poor scrolling, unfair gameplay and mind-numbingly absent game. One suspected it had been rushed like mad into production without much playtesting.

Just missing the top by a few per cent, **Gremlin Graphics**'s rerun *Jack The Nipper II In Coconut Capers* proved again that the adage 'if you have a good formula then do it several times over' makes financial sense. The reviewers all agreed in their comments that this was a good sequel, with perhaps fewer puzzles to solve but more to see. Paul's only grudge was that the Nipper wasn't as naughty as before . . . strange, coming from an aspiring policeman.

From mid-1987 onward, **Code Masters** had been pushing like m.a.d. to make themselves the top budget house, with massive coverage in both computer and general media (including several national papers), much of it concentrating on the two youthful whiz-kid owners, **David Darling** and **Richard Darling**. By November there was a touch of hysteria in the publicity machine's hype for the company's products and the young celebrities, characterised in so many headlines and captions as 'The Darlings Of The Industry'. In fact they had produced some very good budget titles, but everyone happily overlooked the fact that they also produced some terrible ones. November was no exception; of the four games, *Professional Ski Simulator* scored 79%, *Dizzy* received 78%, *ATV Simulator* scored 66% and *White Heat* got 17%, being described by Ben as '. . . the most simplistic, primitive and dull game I've had the misfortune to play . . .'.

Professional Ski Simulator was regarded as an admirable attempt at recreating a difficult sport. Nick gave it 87%, but Robin Candy, who had developed an expensive taste for the sport and regarded payment for his CRASH writing as a 'slush fund looking for hard snow', gave it 71%. *Dizzy*, written by the **Oliver Twins** (made almost as adorable by the media as their bosses The Darlings), was a playable arcade adventure of sorts, but to a raucous bunch like the CRASH reviewers its cutesy appearance was something of a drawback.

US Gold, as themselves and as their new label **GO!**, disappointed, especially with the latter's *Trantor – The Last Stormtrooper*. Who could forget the graphics? They were tremendously exciting and it looked so atmospheric, but what happened to the game? Through its slick, glossy appearance *Trantor* received 68% from a grieving reviewing team.

And *Indiana Jones And The Temple Of Doom* and gloom fared a little worse. Ironically, Spectrum-owners enjoyed the best version of all (apart from the Atari ST's) because the inevitable monochrome graphics lent clarity to an otherwise muddled and confusing series of screens. Gameplay was poor too: three screens wasn't enough and they were too easy in one sense, being made hard only by frustrating factors such as pop-up thugs that killed you on the edge of the screen.

Electric Dream also came a cropper with what should have been a great game, *Supersprint*, converted from the Atari coin-op. A few values carried over from the original earned it 58%, but the Spectrum implementation added nothing.

Even Derek, despite a dreadful dose of 3-D red-and-greenness he picked up on holiday, only managed a minor fit of enthusiasm with two adventures, one of which was a *GAC*-ed **Incentive** release, *Karyssia Queen Of Diamonds*; the other, a budget double bill from Tartan consisting of *The Prospector* and *The Crown Of Ramhotep*, was *Quilled*.

All in all, apart from some bright spots later in the month, it was a gloomy few weeks for software that left the Spectrum addicts feeling a bit like Indy – plunged in that temple of doom.

DECEMBER

FOR THE LAST month of the year, things picked up to give us two Smashes of great merit. First and foremost, 18 months of hard work paid off for **Incentive**'s new solid 3-D technique Freescape, and *Driller* – the first game to use the routines – proved to be among the all-time top-rated Smashes with 97%.

Flight simulations have always been a difficult area, and CRASH often accused of not understanding them enough to be able to review them sensibly. It's an unworthy accusation, though it's true they tend to have a limited appeal; not so *Gunship*, which received 92% and so earned **MicroProse** a Smash as one of the best-ever helicopter simulations.

And there were five other highly-rated and entertaining games. **US Gold** skated back on boards with the novel *720°*, **Digital Integration** gave us the very dangerous ice-sport simulation *Bobsleigh*, thrilling high-speed 3-D, **Hewson** showed with the unique rotating game *Nebulus* that the sudden loss to Telecomsoft of their long-term program-developers Graftgold (a team which includes Steve Turner and Andrew Braybrook) couldn't deter them, and Mastertronic finally provided *U.C.M.* on the **M.A.D.** label.

Wrapping up last year's Lookback, I noted that at the very last **Code Masters** 'entered the budget arena with a pile of titles, which received a warm reception . . .'. And despite the occasional bug-ridden cheapie, it certainly has been the year when budget titles came of age, though often enough along the lines of 'might is right, or never mind the quality fill the length of shelf'.

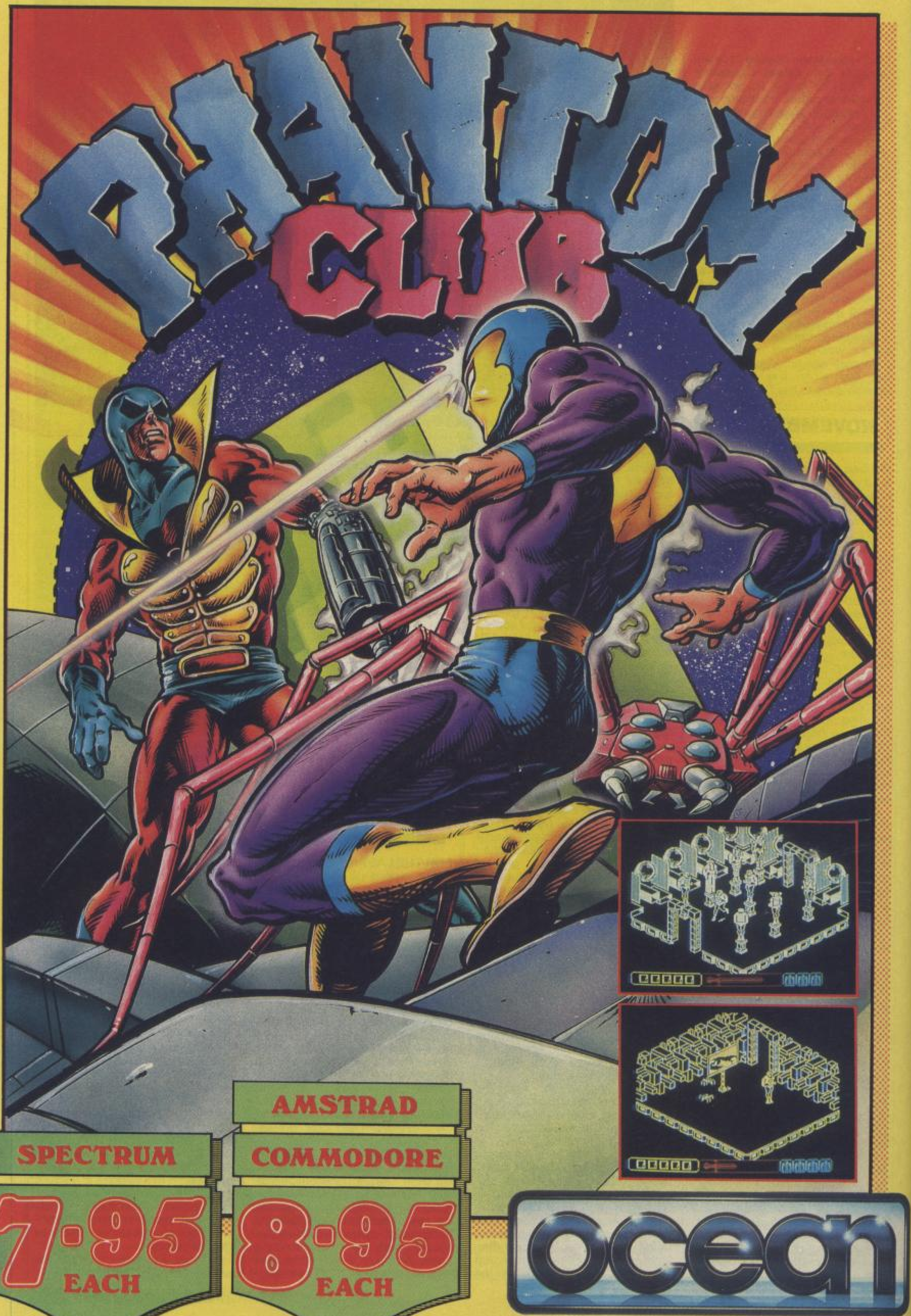
The fear of full-price software houses such as Ocean – that a danger of budget games is their price relative to the shelf space they occupy – is still real.

One shelf-foot of full-price Ocean games earns the shopkeeper some five times what the same foot of budget games would. But if a shopkeeper has a few feet of budget games in there with his full-pricers, that drags down what he sees as the per-foot profitability of his whole computer-games section. Will he (or his counterpart, the executive at a high-street chain) decide it no longer makes economic sense to sell computer games AT ALL?

And then I still contend that the lack of advertisements from budget houses (which they simply can't afford out of the low profit they make on each game) does far more damage than merely denting magazines' revenues – it actually creates a lower level of awareness about computer games, and with a lower thrill factor, fewer people are interested and the whole market becomes depressed.

On the other hand, the growing strength of the 16-bit market is forcing 8-bit software to grow up as well, and one thing you can say of 1987 – some three years after it was firmly declared that the humble Spectrum had gone as far as it could – is that the barriers of what is possible have been pushed outward yet again, in many different ways but always to our benefit as games-players.

Already, I can see 1988 will be another interesting year . . .


PHANTOM CLUB
AMSTRAD
SPECTRUM
COMMODORE
7·95 EACH
8·95 EACH
ocean

CRASH

ZX SPECTRUM

VOTE FOR THE BEST OF '87

READERS' AWARDS

Category
BEST GAME
BEST PLATFORM GAME
BEST SHOOT-'EM-UP
BEST ARCADE ADVENTURE
BEST SIMULATION (excluding sports)
BEST SPORTS GAME
BEST ADVENTURE
BEST STRATEGY GAME
MOST IMAGINATIVE GAME
BEST GRAPHICS
BEST MUSIC
BEST SOFTWARE HOUSE
BEST UTILITY
BEST PERIPHERAL
BEST PBM GAME
MOST EFFECTIVE GAME ADVERTISEMENT
BEST GAME PACKAGING (box, instructions etc)
BEST GAME INLAY ART
WORST GAME
MOST OVERHYPED GAME
EASIEST GAME
MOST CHALLENGING GAME
MOST ACCURATE CRASH REVIEW
LEAST ACCURATE CRASH REVIEW

NAME ....

ADDRESS ....

....

.... ***POSTCODE*** ....

IF I WIN £20 WORTH OF SOFTWARE I'D LIKE: ....

....

AND THIS T-SHIRT: ....

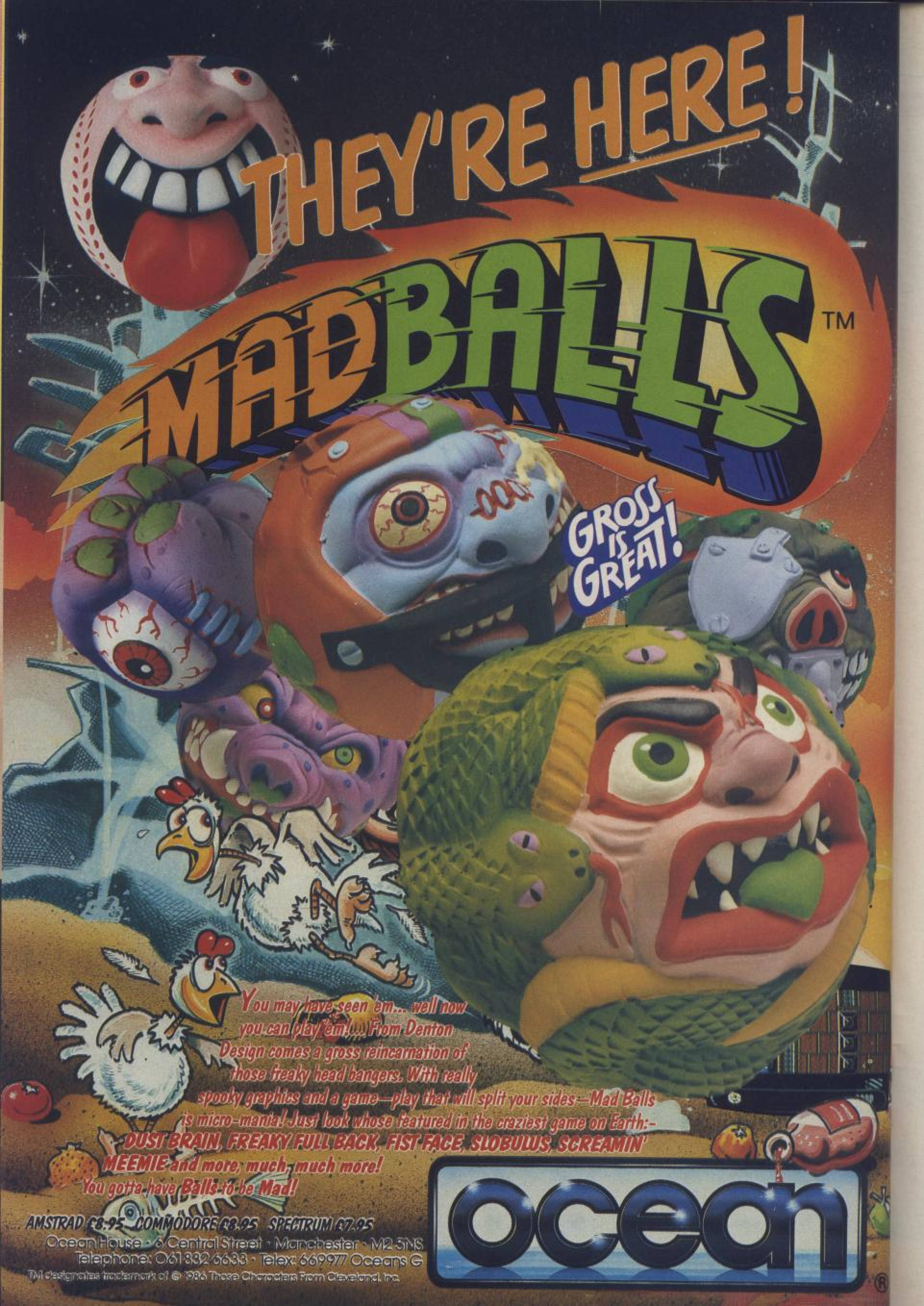
Send this form to: ***CRASH READERS' AWARDS, CRASH, PO Box 10, Ludlow, Shropshire SY8 1DB*** to arrive by January 23

Each year, the CRASH Readers' Awards are *your* chance to look back at the best, the brightest and some of the others – and, through your votes, tell the software industry what *you* think.

The results of this year's CRASH Readers' Awards will be published in Issue 50, so please get your entry in by January 23 – we'll need time to process the thousands of votes expected!

As last year, there'll be £20 worth of software and a CRASH T-shirt (chosen from those advertised on page 166 of this issue) for the first ten forms picked out of an old school prize cup on January 23.

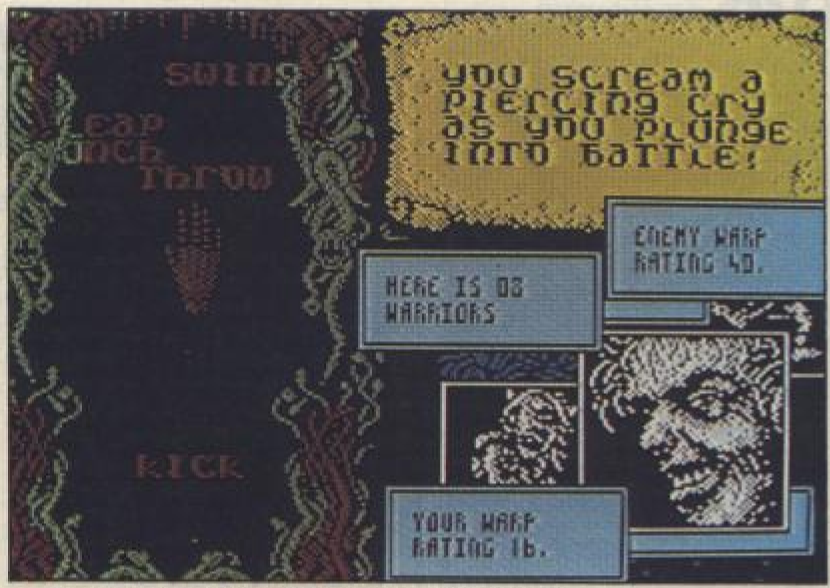
Vote in as many categories as you can, and in the categories where you vote for a particular game, please remember that the game must have been reviewed in CRASH in Issues 36-48 inclusive to qualify. (The review date can be checked in the CRASH Directory, which starts on page 95.)


THEY'RE HERE!
MAD BALLS™
GROSS IS GREAT!
You may have seen 'em... well now you can play 'em!... From Denton Design comes a gross reincarnation of those freaky head bangers. With really spooky graphics and a game—play that will split your sides—Mad Balls is micro-mania! Just look whose featured in the craziest game on Earth:-
DUST BRAIN, FREAKY FULL BACK, FIST FACE, SLOBULUS, SCREAMIN' MEEMIE and more, much, much more!
You gotta have Balls to be Mad!
AMSTRAD £8.95 COMMODORE £8.95 SPECTRUM £7.95
Ocean House · 6 Central Street · Manchester · M2 5NS
Telephone: 061 832 6633 · Telex: 669977 Oceans G
TM designates trademark of © 1986 Those Characters From Cleveland, Inc.
ocean

SLÁINE

Producer: **Martech**
Retail price: **£8.99**
Author: **Creative Reality**

Sláine, the psychopathic nice guy, is out with his faithful friend Ukko to lop a few heads from evil bodies in this licence based on the character from the comic *2000AD*. But the first striking feature of *Sláine* isn't the violent, pseudoancient saga – it's the control system REFLEX, developed by Creative Reality over six months and first used here.



▶ Can a fight be a fight without blood on the screen?

DAVE

" To **the nonplaying observer,** Sláine **looks dull; but the thoroughly mindless fighting is enjoyable to play! The graphics, are good, albeit unimportant, and though the scrolling of the instructions is annoying at first at least it keeps you on your toes. "**

73%

The rough 'n' tough boy's actions, which are reported by onscreen text rather than shown in graphics, are determined by choosing from options in a 'mind frame' on the left side of the screen. Within this window a freely-moving severed hand is used as a selection cursor, selecting an action from Sláine's thoughts as they scroll across.

Martech hopes this REFLEX system, conceived after dissatisfaction with the atmosphere of the company's *Nemesis The Warlock 2000AD* licence (61% in Issue 40), has produced an interactive story that really captures the spirit of the comic character as Sláine and his companion move through their monstrous world.

MIKE

" Sláine **is probably the best adventure I've played. Detailed graphics and the REFLEX system keep it more interesting than the usual type-it-in style of text adventure. "**

73%

When they enter a new area, Sláine can look around, examining his fresh surroundings as a short description of the environment is given onscreen. (Before moving to some locations, though, Sláine has to perform specific actions.)

As they progress through the land of Lyonesse (the country of Arthurian myth, supposedly submerged off Cornwall), the pair encounter evil in its purest form – the Drune Lords (their powers are dark, their hearts are cold, the land is theirs, the inlay tells us).



And when the fierce hand-to-hand combat begins, options flow thick and fast through the mind screen – so very quick responses are necessary in this adventure. If you can get the cursor there accurately and in time, Sláine can throw a punch or aim a kick, and – if he carries one – swing an axe or throw it to cause horrific damage. (This, however, leaves Sláine unarmed and he must call Ukko to retrieve the weapon.) But while you waste time dithering and choosing, Sláine just keeps getting hit.

What Sláine can do is ultimately determined by his warp rating, a measure of his strength and power. In combat this can be reduced if opponents are too strong, but a successful fight, a period of rest, or the eating of food can push Sláine's rating to higher levels.

But if the warp rating reaches its maximum, the barbarian goes berserk, slaughtering all enemies that he encounters.

In a more cerebral vein, the muscular menace can manipulate objects that he finds on his travels, picking them up, dropping them, putting one inside the other, or using one upon another (inserting a key into a chest, for instance).

For all that, nothing but quick wits will get Sláine through his day intact.

▶ Sláine's thoughts scroll through the 'mind frame' (left of screen) – and when the fight hots up, you'll have to quickly make a choice



BEN

" Sláine **is the best** 2000AD **licence yet, but I am (again) unimpressed. Why oh why did Martech use REFLEX for such a brilliant subject? Perhaps the programmers thought** Sláine **would appeal to more people in a kind of limbo between adventure and arcade – but the control system falls between two stools. It makes a simple task, like going north or picking up an object, difficult and overcomplicated, and it would be more satisfying (and far quicker) to either type in an instruction or press a key.**

So Sláine **hasn't got the sophisticated command vocabulary of a good adventure; and it doesn't work as an arcade game either, because the fight sequences are boring and unimaginative without onscreen action. You're left with a flat, unatmospheric reflex test.**

There are good things in Sláine **too – the illustrative graphics are brilliant, and if you can ignore the input system you'll have fun. But it should have been so much better . . . "**

63%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: distinctive icons and attractive side panels create a strong atmosphere
Sound: spot effects
Options: definable keys
General rating: an enjoyable cross between adventure and reality

Presentation	81%
Graphics	71%
Playability	67%
Addictive qualities	67%
OVERALL	**70%**

NIHILIST

Producer: **Electric Dreams**
Retail price: **£9.95**
Author: **Shamid Ahmed**

On a floating space platform dwells a race of droids. You are one of the low-life machines, ambitious to elevate your mechanical carcass to the high caste of the Omega Droids. Four of these almost invincible creatures already exist – but if you can become the fifth you can destroy them. (Why? Because you're nothing but a nihilist at heart!)

To become an Omega Droid you must destabilise seven ionisers by sucking them dry of their energy and using it for your own reserves. You can find clues (mostly suggesting you destroy everything in sight) in information terminals, and use teleports to transport yourself through the platform's superstructure and its system of air locks.

Movement in some areas is restricted by force fields, though these can be disabled with the right pass.

Fellow droids slide across the platform, and in this extraordinarily destructive scenario you either ram them or are rammed. There is a subtler, hands-off approach to weakening and destroying other droids: gather weapons from the several arsenals.

Once you're through a force field, you can acquire better weapon systems, vital to progress. Points are awarded for moving into new areas via a force field and for blasting out other droids.

Once all the platform's seven ionisers have been destabilised by your eponymous anarchist, you can enter the Meson Interruptor and destroy everything in sight – and that includes those four Omega Droids.

CRITICISM

● " At first I was quite happy with *Nihilist*; it's very like the Commodore 64 *Paradroid*, which can only be a credit. And it's really easy to get started in – but that affects the addictivity. And indeed there's not much content to keep you going, despite the attractive presentation and graphics (which are a bit bright for extended periods of play). "

MIKE **49%**

● " Nihilist **is uncannily similar to the old Commodore 64 hit** Paradroid. **But though it's playable, it fails to create any atmosphere to capture the player's imagination.** Paradroid **was a complex, highly addictive arcade adventure;** Nihilist **is a poor imitation. The monochromatic graphics have little detail, the scrolling is jerky and this bland, unattractive game is almost immediately forgettable. "**

ROBIN **47%**

● *" I suppose someone had to have a go at* Paradroid *on the* Spectrum *eventually. The idea of* Nihilist *is very simple, but it's spoiled by an awkward control method and eye-straining pixel-packed graphics. True, the smooth scrolling is quite an achievement considering the amount of memory being moved around. But scrolling and automatic doors and extra weapons don't make a game; there's very little content to keep anyone interested for more than five minutes. "*

DOM **50%**

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: monochromatic; a bit too bright for comfort; but the scrolling is smooth (*two* reviewers felt!)
Sound: the odd whine and beep
General rating: unimpressive use of an old concept – an ambitious low-caste relative of the Commodore 64 *Paradroid*

Presentation	69%
Graphics	66%
Playability	54%
Addictive qualities	42%
OVERALL	**49%**

► *Nihilist*: nothing to it



STAR WARS

Producer: **Domark**
Retail price: **£9.95**
Authors: **Vektor Grafix, from an Atari coin-op**

Is the Force with *you*? It had better be if you're going to survive the waves of Empire tie-fighters and their deadly missiles, and then take a plug at the massive Deathstar. And, as in the megablockbuster *Star Wars* movie of 1977, the Deathstar must be destroyed if your rebel planet is not to be torn asunder.

You fly a small X-wing fighter. A force field surrounds it, giving protection against nine impacts from fireballs, and later collisions with laser towers and trench catwalks on the Deathstar's surface. But each strike reduces its shield strength.

An onboard laser, aimed with the cursor, is your own defence, and can take out enemy fighters, laser towers, bunkers, trench turrets and approaching fireballs, amassing points through destruction.

If you can deal with all the dark Empire's fighters and their missiles, you have to aim for the the Deathstar itself. There your X-wing must be steered between a series of vertical laser towers, while countering yet more fireballs.

And you're *still* not home and dry and Mark Hamill. Yet more fireballs fill your forward view, and again these must be promptly blasted; shield-ripping barriers can completely destroy your craft. Survive these terrors and you can unleash a photon torpedo into the Deathstar's exhaust port (how predictable that its one vulnerable spot is difficult to get at). If you miss, you can circumnavigate the Deathstar to fire a second shot.

Complete this mission, and there's another, harder game – just like the film, if it's worth seeing once it's worth seeing 64 times. And Domark already has licences for Atari's coin-ops of *The Empire Strikes Back* and *Return Of The Jedi*, the two cinema sequels to *Star Wars* – Spectrum versions are promised for 1988.

MIKE

" The Spectrum Star Wars **isn't quite as good as the coin-op – or, come to that, some of the other** Star Wars-**like games such as Realtime's three-year-old Smash** Starstrike. **But it's not to be missed; the graphics are fast, though the lack of sound is a real loss, and the gameplay is excellent. The unfortunate thing is that it's too similar to** Starstrike. **"**

90%



▶ **Taking out an Empire tie-fighter**

BYM

" So many pseudo Star Wars **games are out now that the market must be close to saturation. Domark's official** Star Wars **conversion is an excellent copy of the arcade game and makes one or two graphical improvements on** Starstrike **– but if you've got the latter and not much cash,** Star Wars **may seem too similar to be worth buying. "**

92%

▶ **The Force is with you in the battle on the Deathstar**



ROBIN

" Many a happy hour has been spent blasting away with the old arcade favourite when I should have been doing something more constructive. And Domark has reproduced the arcade game fairly faithfully for the Spectrum, right down to the character set. But the jerky graphics spoil it, and the in-game silence detracts from the atmosphere as well. True, it's very playable, but the cursor isn't self-centring – a major irritation – and there have been many shoot-'em-ups with more appeal and better presentation. Sadly, Domark's version of the once-great game offers too little too late. "

69%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: simple and effective vector graphics
Sound: famous *Star Wars* tune at beginning, but NO in-game sound
Options: definable keys, easy/medium/hard levels
General rating: a long-awaited official conversion that's very playable but improves little on *Starstrike* and others of the genre; still, two reviewers Smashed it

Presentation	82%
Graphics	84%
Playability	85%
Addictive qualities	79%
OVERALL	**84%**

JACKAL

Producer: **Konami**
Retail price: **£7.95**
Authors: **David Whitehouse, Stephen Lockley and Adrian Carless, from a Konami coin-op**

Those bounders have broken into our camp and caught us with our trousers down. Not only that, but they've also nabbed quite a few of our soldiers and are now holding them in a prisoner-of-war camp. Our boys must be rescued and Bob, Grey, Quint and Decker are just the chaps for the job.

The four set off for enemy territory in a tank. At first, they encounter only soldiers, whom they can take out with their own machine guns or by running them over. But the soldiers can shoot back too . . .

Soon your four good guys meet up with mightier opposition. Large gun emplacements work in unison, making it increasingly difficult to avoid fire from one gun without being hit by a second. Even this artillery can be taken out by the tank's weaponry, but only if you're prepared to take a chance – your range is limited.

On arriving at the enemy camp, the courageous quartet can blast their way through the outer gates and proceed to search for the prisoners, who are held in huts.

Other huts contain extra ammunition and weaponry, so the rescue team can build up a very vicious arsenal. But even with more and nastier weapons, it's a tough job – if you lose a life all the freed prisoners are imprisoned again.

After blasting down the walls of the prison huts and liberating the captured men, take them to helicopter pick-up points where they can escape.

And if you can manage the impossible, the fearless four can go on to attack the enemy headquarters. It's certainly a man's life in the army.



► *Jackal*: **hide**

CRITICISM

● " Every time a plan-view game appears, I live in hope. But once again it's a disappointment – the frantic jiggerings of *Jackal*'s graphics really spoil it, the alternation of plan and side views of the tank is unrealistic, and the game itself is abysmal. The short range of your missiles means there's a very high risk of being shot in close encounters, so the game ends up brief and not very playable. "

BYM **61%**

● **" This could have been quite a smart Commando-type game, but presents no real challenge and requires no skill. It's just driving around a desert of disappointing graphics, and the only plus point is that it's fast-moving "**

DAVE **59%**

● *" What a disappointment – the scrolling is jerky, the graphics are dismal and colour clashes all the time, Now and again you get a smile from Jackal because of the ways you can die – for instance, if you run into a little stick man with your tank you blow up! But there's no playability here. "*

NICK **20%**

COMMENTS

Joysticks: Kempston, Sinclair
Graphics: simple, bad attribute problems
Sound: annoying tune and spot effects
Options: definable keys
General rating: a boring and bad-looking arcade conversion

Presentation	38%
Graphics	42%
Playability	36%
Addictive qualities	43%
OVERALL	47%

PHANTOM CLUB

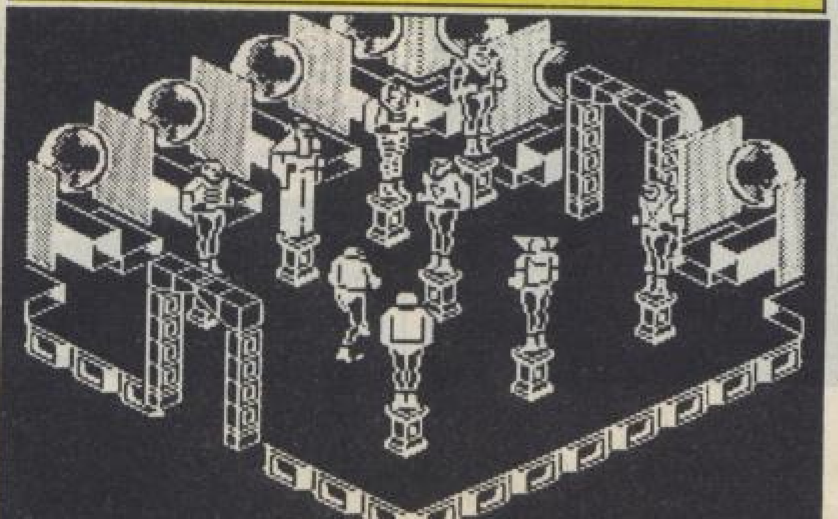
Producer: Ocean
Retail price: **£7.95**
Author: **Dusko Dimitrijevic**

Evil has swamped the Phantom Club, and all the members bar one have succumbed to the dreadful overlord Zarg. Plutus is the sole member of this exclusive group who is still a good boy – and to defeat the repulsive Zarg, Plutus must work his way up through the ranks of the Phantom Club, exploring the club's huge headquarters to build up his power.

NICK

" Phantom Club **is just like** M.O.V.I.E.. **That was the first full-price game I ever bought, but because I couldn't get very far it soon lost its appeal. And the same goes for** Phantom Club. **The 3-D graphics are confusing because so much detail has been crammed in, and the colour is a bit too bright. The nasties just get in the way without doing anything much apart from making a sword at the bottom of the screen (representing Plutus's strength) a bit shorter.** Phantom Club **is presented well, but holds nothing new or exciting.** "

56%



BYM

" Games like this have been coming off the production lines for three years, ever since Knight Lore. **I'm bored with them. In** Phantom Club **just the choice of colours is enough to turn your stomach, and as for Plutus, the poor bloke can't do more than one thing at a time (even walking and turning corners simultaneously seems to be too much for him). The difficulties of manoeuvrability, combined with the endless chambers, make** Phantom Club **an infuriating and lengthy game. "**

62%

But as Plutus roams through the 550-odd rooms, his former friends will use their powers to be as mischievous as possible. Some have taken the forms of monks, others are man spiders, and Plutus may need to spend several shots on them.

And the members of the Phantom Club are not the only hazards: some inanimate objects also drain our champion's energy, and to avoid them Plutus must use his athletic ability to the full.

A psychic bolt from Plutus's forehead will devastate anyone or anything that gets in his way. But it too uses energy.

Some rooms contain screens which tell you how to escape and get to the next level. Most of these require Plutus to shoot a particular object or character, such as Psi-Man, who has the power to block room exits. Psi-Man's power can only be overcome by destroying his astral projection, which takes the form of a bird.

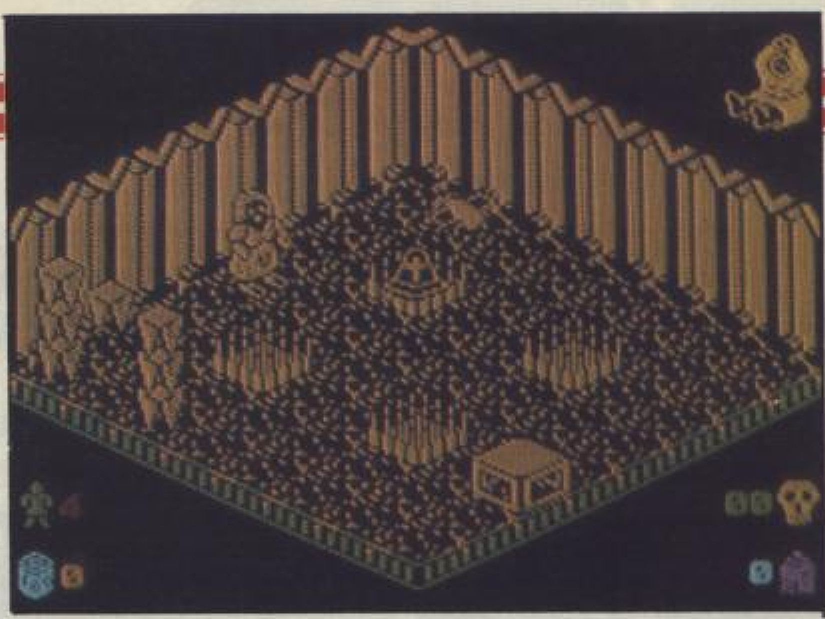
Useful features can be acquired by touching the floating sphere (an extra life), the floating diamond (extra speed) and the spinning sphere (a large bonus score).

Yugoslavian programmer Dusko Dimitrijevic first came to fame with Imagine's *M.O.V.I.E.* (93% Overall in Issue 26), an arcade adventure set in New York's gangster world and presented in a similar 3-D style to *Phantom Club*.

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: monochromatic forced-perspective 3-D
Sound: spot effects
General rating: a disappointing 3-D cliché from the great programmer of *M.O.V.I.E.*

Presentation	60%
Graphics	63%
Playability	53%
Addictive qualities	51%
OVERALL	55%



▶ *Rentakill Rita*: **good clean fun**

RENTAKILL RITA

Producer: **Mastertronic**
Retail price: **£1.99**
Author: **Robin Thompson**

Ravishing Rentakill Rita is faced with the most difficult task of her cleaning career – to rid the ancestral pile Little Ditching of all its bugs and beasties.

But this mega Mrs Mopp will have to do more than swat a few insects with a rolled-up newspaper and flush them down the loo. The gigantic spiders and flies of Little Ditching call for different methods.

Rita can splat them with the crushing weight of a Rita lookalike, suspended from the ceiling – if she can solve the problems in bringing it downward with flattening force.

Alternatively, Rita can spray the spiders and flies with a deadly gas, but first she has to find the spray can.

Another problem is that the house isn't exactly a one up/one down Barrett starter home. One room leads to another, and many contain not a three-piece suite in a subtle purple Dralon, but hideous traps that can easily end the courageous cleaning lady's life: spikes spear her, electrified floors fry her, trundling balls mow her down and robots rub her out.

To get through these ruinous rooms Rita must work out ingenious methods, walking, jumping and using levitating and floating blocks.

Cans of food can also be collected by Rita to get her through the day – housework is a full-time job.

BYM

" At last a 3-D maze game with decent controls: none of this rotation stuff! A shame, then, that it is let down by a few problems. Killing the nasties is a precarious business which damages the playability considerably, and some screens are vicious to the eyes. Besides, this multitude of 3-D arcade games is really getting on my nerves . . . "

77%

PAUL

" Strange name, but nothing much strange about the game. It's Attack Of The Killer Tomatoes **without all the fun and excitement; and though the problems and graphics are very similar to** Head Over Heels **the 3-D presentation of** Rentakill Rita **is much harder to acclimatise to. Still, though the halo around Rita's body is annoying at first, the pixel-packed background makes this game look nearly as real as the genre ever will. The budget market is ideal for this kind of games – all the ideas have been used and nobody's expecting anything original. "**

69%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: monochromatic, the usual isometric 3-D
Options: definable keys
General rating: a derivative 3-D game good for a few plays

Presentation	67%
Graphics	67%
Playability	64%
Addictive qualities	64%
OVERALL	**73%**

ANARCHY

Producer: **Rack-It**
Retail price: **£2.99**
Authors: **Dominic Robinson, Michael Sentinella**

In Dominic Robinson's latest game, for Hewson's recently-launched budget label Rack-It, the CRASH-Smashing star programmer responsible for putting *Uridium* and *Zynaps* on the Spectrum sets the player a shoot-'em-up puzzle with a standard space scenario.

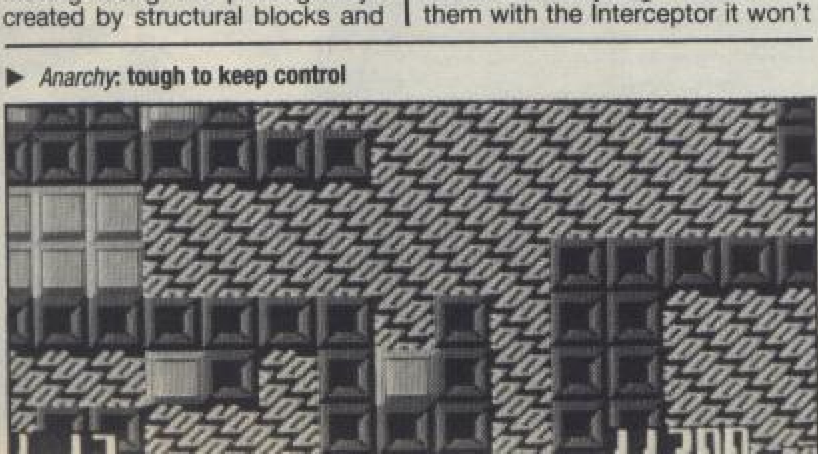
The planet Sentinel 4 has been overrun by rebels who must be suppressed. The only way to do it is by entering the rebels' security complex and destroying their weapons. So you drive an Interceptor unit equipped with cannon through the complex (shown in bird's-eye-view, changing screens horizontally), moving along the passageways created by structural blocks and cuboid weapon-containers.

The containers can easily be blasted – but if you get too close to them with the Interceptor it won't destroy them. And there's a time limit of two minutes for each of the 16 levels.

Deadly rebel security droids patrol each of the complex floors. At first they may be slow, but as more of the weapon-containers are destroyed and you reach higher levels, they become more aggressive and less predictable. The Interceptor's cannon can immobilise them, but the effect is only temporary. When immobilised the guards can be pushed around by your Interceptor's fire power, allowing you to clear narrow passageways that they block.

And every fifth building of the complex houses nuclear weapons; because of their importance, these levels are guarded by special security droids which remorselessly follow intruders.

▶ *Anarchy*: **tough to keep control**



ROBIN

" Anarchy reminds me slightly of the Boulderdash **genre, but in fact it's a novel variation on the well-worn shoot-'em-up theme. Despite very average graphics it's an enjoyable game, with a simple but addictive idea playable from the word go! "**

70%

BYM

" Anarchy **is an interesting shoot-'em-up with a touch of strategy. The graphics are simple but smooth and effective, despite some blockiness – and the gameplay is fun, with fast shooting action, spoiled only by having to start each life at the beginning of a level replenished with baddies. The replay mode shows programming initiative, though it's not much practical use, and** Anarchy **is a great buy. "**

82%

MIKE

" There's lots of fun to be had from this cute little puzzle game – the graphics are neat and well-coloured, and it's incredibly addictive. "

80%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: clear and colourful
Sound: good spot effects
Options: definable keys; two-player option; computer can replay the game for you to watch
General rating: a straightforward, addictive puzzle shoot-'em-up – as good as its Dominic Robinson pedigree

Presentation	72%
Graphics	68%
Playability	80%
Addictive qualities	78%
OVERALL	**77%**



CRASH HYPERMARKET

ASHES TO ASHES, DUST TO . . . SPECCY?

Franco Frey's First Law Of The Impermeability Of Materials states that a specially-designed double-seamed dust cover will, when placed over a Spectrum, inhibit its tendency toward dust equilibrium with its environment. In other words, these jobs keep your computer clean, right?

The CRASH Spectrum dust covers, which are by a curious coincidence emblazoned with the name CRASH, have been made to four different sets of measurements, to precisely fit four different kinds of Spectrums: the early rubber-keyed model, the Spectrum+, the Spectrum 128 and the Spectrum +2.

And seriously, now, remember this small investment COULD save you big repair bills . . .

£3.00-£4.00

CRASH HISTORY BINDERS

Lloyd Mangram's four-part CRASH History, which continues in this issue, will add up to 96 pages: 48 CRASH covers and 48 pages of text. A special binder will be available in December to keep the CRASH History permanently together.

The binder is designed to also accomodate the complete CRASH indexes to reviews, tips and features, which will be published in the Christmas Special.

And each binder will come with reprints of all Lloyd Mangram's CRASH Lookbacks (excluding 1987, because that's in the Christmas Special anyway) and some special articles and archival material on the history of the Spectrum. With the CRASH History it will form a unique CRASH book of over 120 pages.

You can order the binder now, but please be prepared to wait longer than the usual 28 days!

£4.50

ARMLESS FUN WITH THE CRASH T–SHIRTS

__FOUR__ styles! Three of them feature Oli Frey's most famous CRASH paintings in full colour and one T-shirt depicts a monster from your worst nightmares – King Grub. Wear it if you can stand the slime.

The three covers are: Head Over Heels*'s Evil Emperor (Issue 39), a monster from Oli's interpretation of the Level 9 adventure* Red Moon *(Issue 20), and the CRASH surfer – the ultimate Spectrum sports simulator, still wet from the waves of Issue 19!*

The T-shirts are 50% cotton and 50% polyester, so everyone's happy, and they're all available in two dramatically different sizes: medium (M on the form) and Grubbish, ie extra extra large (XXL).

ARE YOU IN A BIND?

If not, you could be – just wait till your CRASHes start running away! Now you can keep them bound up in a friendly but firm blue binder embossed with the CRASH crest. Each binder holds 12 CRASHes, and comes complete with a little rub-on thingummywotsit which you, um, rub on and then the binder says '1987' on the spine, do you follow? You have to be there, really.

We could go on about the handsome tooling, the embossed title page and the rare art prints which will make this a collector's edition, but it'd all be fibbing. The CRASH binder is, however, very useful for making shelves collapse when overloaded with 164-page editions of the magazine!

£4.50





KING GRUB

These T-shirts are __ONLY__ available from CRASH and you won't find the distinctive artwork on T-shirts anywhere else.

£5.50 each



SURFER



RED MOON



EVIL EMPEROR

ITEM	QUANTITY	PRICE
T-SHIRTS .... £5.50 each		
RED MOON .... M / XXL		
EVIL EMPEROR .... M / XXL		
SURFER .... M / XXL		
KING GRUB .... M / XXL		
CAPS .... £3.95 each		
BINDERS .... £4.50 each		
SPECTRUM DUST COVERS		
RUBBER-KEYED SPECTRUM .... £3.00 each		
SPECTRUM + ... £3.25 each		
SPECTRUM 128 .... £3.75 each		
SPECTRUM +2 .... £4.00 each		
CRASH HISTORY BINDERS .... £4.50 each		

POSTAGE AND PACKING
All prices include VAT, postage and packing for orders within the mainland UK. **For continental Europe and overseas orders please add £2.00 per item ordered.**
Please allow 28 days for delivery, and remember that different items may arrive separately. CRASH History binders will not be available till December but will be dispatched as soon as possible.

CONTINENTAL EUROPE / OVERSEAS ORDERS ONLY: I AM ENCLOSING P&P PAYMENT FOR ITEMS AT £2.00 EACH.

P&P TOTAL: £

TOTAL PAYMENT ENCLOSED: £

ONE LITTLE FORM GOES TO MARKET

Buy ANYTHING from the CRASH range of designer doobries with this single form! Please fill out the whole thing using BLOCK CAPITALS and remembering to enclose payment.

NAME ....

ADDRESS ....

....

.... POSTCODE ....

PLEASE DEBIT MY VISA/ACCESS ACCOUNT £
(delete as applicable)

Cardholder's Address (if different from above)

NAME ....

ADDRESS ....

.... **POSTCODE** ....

SIGNATURE ....
EXPIRY DATE ....
PLEASE CHARGE MY ACCOUNT NO:

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

SEND THIS FORM TO
THE CRASH HYPERMARKET, PO BOX 20, LUDLOW, SHROPSHIRE SY8 1DB



BACK NUMBERS

Don't miss out!

1984

3 APR Sinclair talks to CRASH • Stack Light Rifle • Run It Again: *Missile Command* games • CRASHtionnaire results • the earliest surviving back number!!

4 MAY *The Quill* analysed • the fabled ZX Microdrive appears • Run It Again: *Pengo* games • graphics utilities • Living Guide: boardgames, simulations, strategy, adventure • the second-earliest surviving back number!! *(that's enough early back numbers – Ed)*

1985

17 JUN Denton Designs • Sinclair Story 3 • Maps: *Knight Lore, Underwurlde* • Leonardo Graphics • Datel sound sampler • Artist: David Thorpe

18 JUL Gremlin Graphics profile • Artist: Bob Wakelin • Map: *Gyron Atrium*

19 AUG CRL profile • Oliposter • roundup of BASIC compilers • Artist: Rich Shenfield • Maps: *Dynamite Dan, Shadowfire*

20 SEP Electronic Pencil Company profile • Maps: *Alien 8, Dun Darach*

21 OCT Holografix profile • Holograms • Map: *Nodes Of Yesod* • Platinum Productions profile

22 NOV Fanzine File • Microdrive tips • Artist: Susan Rowe • Fantasy Gamebooks

23 DEC Melbourne House • Computer graphics • Artist: Dave Beeson

24 XMAS 1985/6 Artist: Oliver Frey • Gargoyle Games profile • Lloyd's Lookback • Hewson profile

1986

25 FEB Durell profile • Microsphere • FORTH and extensions to ZX BASIC

26 MAR St Bride's profile • Spectrum 128 • Micronet 800 • Multiface 1

27 APR Playing Tips supplement • Mel Croucher • Imagine profile • PBM convention

28 MAY Fanzines • Martech profile • Composite Video Interface • SpecDrum

29 JUN First PBM Mailbox • Homegrown software • Realtime profile • Maps: *Cylu, Sir Fred, Saboteur, Tantalus*

30 JUL Birth of a game • Laser Genius • Maps: *Tantalus, Movie*

31 AUG Software Projects • Word processing • Maps: *Pentagram, Heavy On The Magick*

32 SEP Programmer: Dave Perry • *GAC* • Maps: *Core, Ghosts 'n' Goblins, Bobby Bearing* • Echo Synthesizer

33 OCT Programmers: Jon Ritman, Costa Panayi • Maps: *Dan Dare, Cauldron II* • SpecDrumming

34 NOV Programmer: Don Priestley • Genesis Update • Maps: *Dynamite Dan II, Equinox, Universal Hero* • Music Machine

35 DEC Designer: Dan Malone • Computer Advertising • Maps: *Glider Rider, Thrust, Lightforce* • MIDI

36 XMAS 1986/87 Lloyd's Lookback • Spectrum Music • Maps: *Scooby Doo, Heartland, Druid*

1987

37 FEB John Richardson: Jetman • CRASH Reviewers revealed • *Match Day* Challenge • Maps: *Fairlight II, Firelord, Avenger, Dandy*

38 MAR Fanzines • Designer: Bernie Drummond • Maps: *Cobra, Impossaball, Uridium* • MIDI

39 APR Arcades update • The Z88 • Programmer: Steve Taylor • Maps: *Nosferatu, Double Take, Future Knight, Feud*

40 MAY Terminal Man returns • Playing Tips Supplement • Maps: *Short Circuit, Antiriad, Con-Quest, Into The Eagle's Nest, Sceptre Of Bagdad, Dragon's Lair II, Thrust II, Fat Worm Blows A Sparky, Tarzan, Aliens*

41 JUN Programmer: Mike Singleton • Industry today • Adventure Trail Supplement • Maps: *Saboteur II, Head Over Heels* • Multitrackers • 128 bugs

42 JUL 16-page *OINK!* pull-out • *Living Daylights* film FX • Programmer: Pete Cooke • Maps: *Auf Wiedersehen Monty, Hydrofool, Rasterscan*

43 AUG The +3 arrives • Run It Again runs the *Gauntlet* clones • Big trouble at *The Bug* • CRASHtionnaire results • CRL's *3D Gamemaker* • Maps: *Enduro Racer, Flash Gordon*

44 SEP Programmer: David Aubrey-Jones on *Mercenary* • The Sega Master System • Is homegrown software healthy? • Tech Tips: that Swift Disc • Forum: *Barbarian* backlash continues • The CRASH Challenge • Maps: *Vampire, The Curse Of Sherwood* • tips galore for *Killed Until Dead*

45 OCT Run It Again: the kick-'em-ups • The CRASH History Part One • In the arcades • The budget boooooom • How stars are born: selling your games • On The Screen logo winners • Maps: *Game Over, Wonder Boy*

Issues 1, 2 and 5-16 now out of stock. SORRY!



SPECIAL BACK NUMBERS OFFERS

- *Order any three or four issues at the same time – we knock 40p off the total cost*
- *Order any five or more issues at the same time – we knock 20p off each item*

PRICES

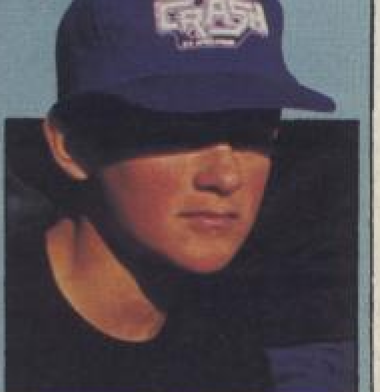
All back issues are now £1.20 including p&p except CHRISTMAS SPECIALS which are £1.95 including p&p, for orders within the mainland UK.
CONTINENTAL EUROPE/ OVERSEAS ORDERS: £2.00 per magazine including p&p

CAP THAT!



This baseball-style headgear is especially designed to protect the wearer in the event of (a) King Grub or (b) a shelf overladen with CRASHes falling on his/her head. However, the blue-and-white CRASH cap (which comes complete with an adjustable strap so one size fits all humans) is also useful for carrying water through deserts, taking charitable collections at The PCW Show, getting stones out of horses' hooves and, in extreme cases, wearing on your head.

£3.95



MULTIPLE ORDERS

You can send mail-order, Hypermarket and back-number orders in the same envelope to save postage. Just address it to **MULTIPLE ORDER, CRASH, *PO Box 20, Ludlow, Shropshire SY8 1DB.***

Please remember you CANNOT send competition or charts entries, letters to the Forum or Playing Tips, or any other correspondence to the editorial and subscriptions departments in these Multiple Order envelopes. They're going to a different side of Ludlow!

Place a cross over the box containing the number(s) of the back issue(s)

3	4	17	18	19	20	21	22	23	24	25	26	27	28	29
30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45

NUMBER OF ISSUES ORDERED: ______
COST: £ ______
DISCOUNT (IF APPLICABLE): £ ______
TOTAL PAYMENT ENCLOSED: £ ______



Please allow 28 days for delivery

(cheque or money order made payable to CRASH or Visa/Access credit card debit – form below)

DON'T FORGET TO TICK THE ISSUES YOU WANT ON THE GRID!

NAME ....

ADDRESS ....

....

.... **POSTCODE** ....

PLEASE DEBIT MY VISA/ACCESS ACCOUNT £
(delete as applicable)

Cardholder's Address (if different from above) :

ADDRESS ....

.... **POSTCODE** ....

SIGNATURE
EXPIRY DATE
PLEASE CHARGE MY ACCOUNT NO:

SARACEN

Producer: **Americana**
Retail price: **£2.99**

Llan, a knight of the crusades, is out to destroy the infidel Saracens in the medieval Holy Land. But his knightly prowess is certain to be sorely tested, for many warriors block the path to the Saracens' evil chief, whom Llan must destroy to move to the next of 40 levels.

And Llan must work his way through a maze of brick and stone passages, magic doors and one-way entrances to find and kill the chief.

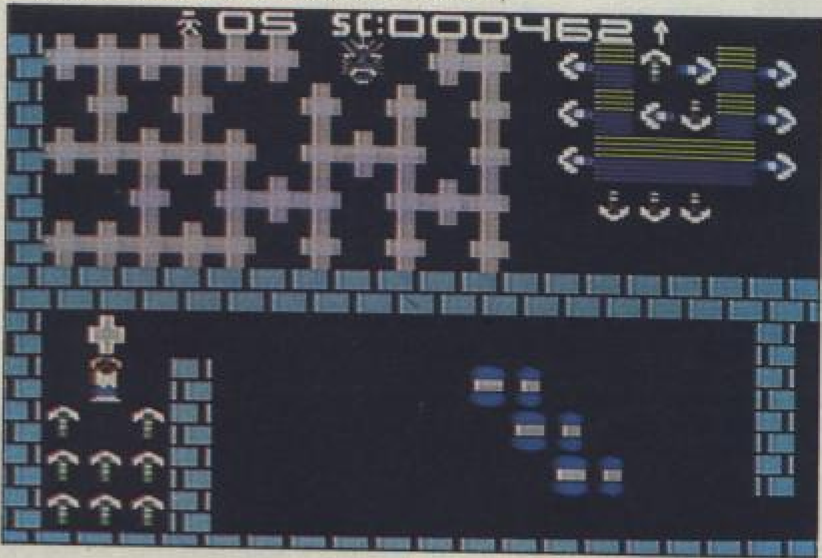
Llan's longbow is some help; arrows lie around the play area, and Llan can fire in the direction in which they point.

With these arrows, Llan can detonate packs of obstructing bombs, grenades, blast his way through brickwork and destroy the white crosses which open magic doors. And if there aren't enough arrows pointing in the appropriate direction, the medieval soldier can create some more by shooting an arrow marker.

Other doors require not such heavy-handed tactics, but keys which Llan can collect.

The progress of enemy soldiers – like coloured snowflakes rolling about the maze – can be stopped. If Llan takes careful aim and shoots at a spiral wall-maker, brickwork is instantly produced to immures the oncoming Saracen squaddies.

And to give Llan some brief respite from the tension, he can reach the relative tranquility of a safety zone, where he can't be touched by enemy soldiers or deadly bouncing cannonballs. Fair's fair, though (or, rather, Llan's fairpwllgwyngyllgogerychwyrn-drobwllllantysiliogogogoch), and Llan can't shoot arrows or pick up objects in the safety zones.



▶ *Saracen*: **shooting snowflakes in the desert**

CRITICISM

● " Another typical budget game: small, fast, jerky graphics, little gameplay. A few ideas in *Saracen*, such as picking up directional fire power, are great – but their brilliance is tarnished by the appalling graphics. The built-in antiboredom device is the option of starting on any level, but it doesn't take long to get bored with every screen there is. "
BYM **13%**

● " **Saracen didn't really melt my joystick – in fact, it's dead boring, very simple with crummy graphics. There's only one real challenge – getting to the next level – and the gameplay consists of running around shooting weird-looking (hardly Saracen-like!) objects.** "
DAVE **16%**

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: poor
Options: start on any of 40 levels
General rating: hideous and uninteresting

Presentation	30%
Graphics	14%
Playability	09%
Addictive qualities	11%
OVERALL	**15%**

DEVIANTS

Producer: **Players**
Retail price: **£1.99**
Author: **Colin Swinbourne**

The deviants, a semihuman race left over from Earth's early occupation of a distant world, have stirred their angry bones. They start changing their asteroid home into a massive astral battle station and look to other worlds to conquer.

A crack squad of Starwarriors was sent to ensure that the deviants' plans are thwarted – but you are all that remain of that once bold band, and your last task is to prime the mechanisms of the 30 nuclear weapons that your fellow fighters have laid.

Moving from platform to platform, you run and jump your way past the deviants who patrol their base, visiting a recharging station when too much fighting has exhausted you. (You can also replenish your blaster's ammunition on some levels.)

Teleports at strategic points provide fast access to other sections of the asteroid base. But combat years ago has damaged them, so they're unreliable.

When contact is finally made with an unprogrammed nuclear device, six activator valves appear onscreen. To prime one of these bombs, every valve must be closed with six corresponding keys. The task is complicated, however, by the fact that the valves are interlinked – close one and another may open. And a countdown shows how many seconds remain before the bomb self-destructs.

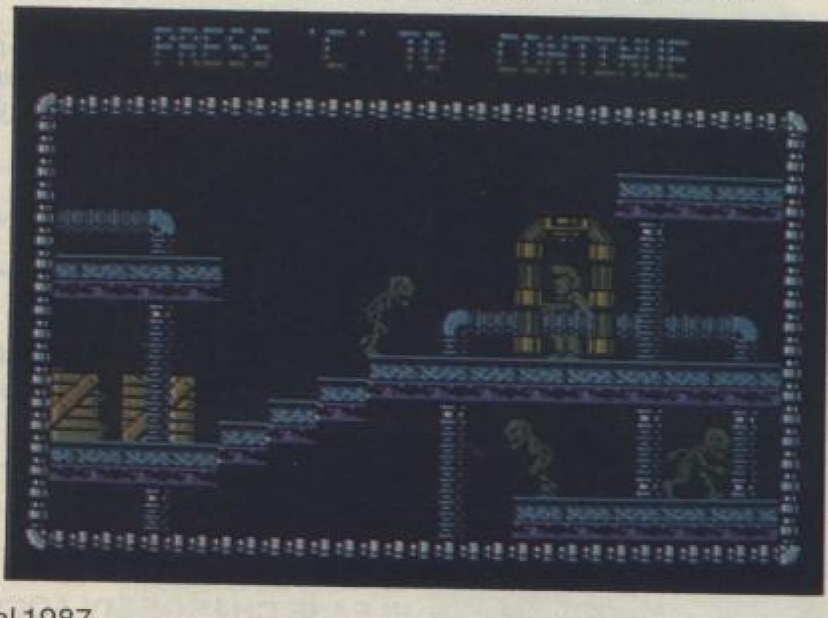
Programmer Colin Swinbourne's *Joe Blade* (also from Players) was found very playable and addictive a few months ago, earning 84% in Issue 44. The world loved it, too, and it sat at the top of the sales charts for more than a month.

BYM

" **Having to shoot these deviants more than once gets annoying, and their superior agility cramps your movement on every screen. And there's no information about how to set the bombs, which makes the game very short and pointless till you've found out how to do it. Dark, atmospheric, graphics are the only good point.** "
67%

PAUL

" **I've been eagerly awaiting the next game from the programmer of** Joe Blade **– but I'm disappointed by** Deviants**. It's a pity Colin Swinbourne didn't try something a bit more adventurous than an extension of Virgin Games's** Dan Dare**, and** Deviants **has too many features of** Joe Blade **as well. The play area is very large and the graphics are many and varied, but still the game is disappointing.** "
65%



▶ *Deviants*: **programmer Colin Swinbourne leaves the straight and narrow**

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: good
Options: definable keys
Sound: good tune and effects
General rating: limited gameplay, disappointing from the author of *Joe Blade*

Presentation	58%
Graphics	80%
Playability	63%
Addictive qualities	65%
OVERALL	**66%**

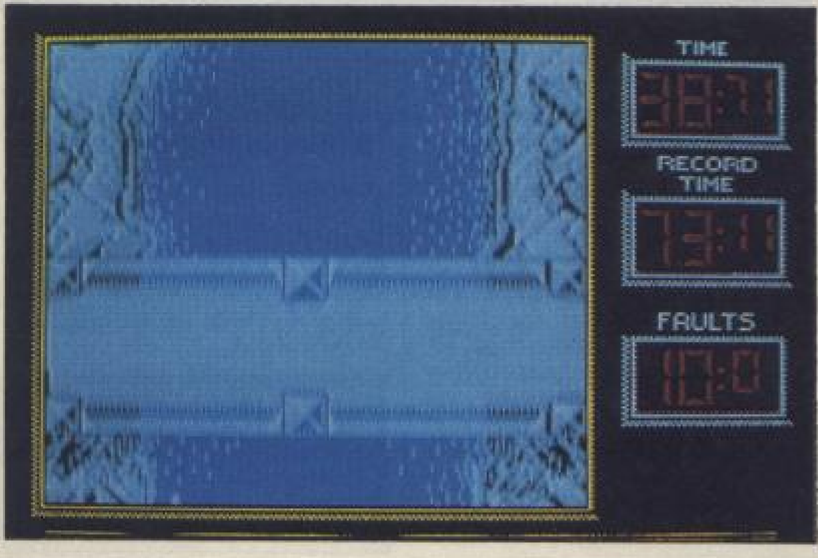
RIDING THE RAPIDS

Producer: **Players**
Retail price: **£1.99**
Authors: **Paul Griffiths and Andrew Severn**

Your bottom's just above the water line sitting in a canoe, so grab your paddle and get ready to go when the green light's on. The course record is your target in Players's simulation, and you've only got a handful of minutes to beat it.

You can choose from four courses – not simple little streams, but wild waters, full of hazards such as rocks, banks and islands. All these must be avoided and the canoe guided downstream through a series of gates, constructed of pairs of hanging posts.

► **But oh so slowly**



Catching one of these gates can impale you helplessly while others go on to beat the record – and, adding injury to insult, touching a gate pole or missing the gate entirely gives you penalty points.

And you can capsize if you're not careful; then frantic paddling in all directions is the only way to get out of a damp, damp situation.

But it's all too easy to use up your energy by strenuous paddling. Watch the clock at the side of the screen, but also keep a careful eye on your energy level. Good paddling!

CRITICISM

● " *Riding The Rapids* is a well-presented little mover, but it's so simple and unrealistic it soon gets boring. The graphics are fine – very simple, but effective – but there's hardly any gameplay. The inlay promises the action 'will have your pulse racing as fast as the current', but if you leave your canoe it just drifts downstream, hardly creating the impression of a fast-moving mountain river. "
MIKE **45%**

● **" I've done plenty of canoeing, but never any like this. Never have I been grounded by poles hanging above the water, never have I been grounded by waves, and I certainly have never been able to dump the nose of my canoe three feet inland! Yet all these are hazards of canoeing, according to** Riding The Rapids. **The controls are confusing, too, with Q taking you down the screen and A taking you up – that is, if you can remember which way you are facing.** Riding The Rapids **is difficult and unrealistic, so give me the real river any day. "**
BYM **65%**

COMMENTS

Joysticks: Kempston, Sinclair
Graphics: well-defined, monochromatic, simple
Options: choice of four courses
General rating: watered-down gameplay in another 'simulation' right out of touch with reality (compare Top Ten Hits's *Grid Iron*)

Presentation	77%
Graphics	63%
Playability	55%
Addictive qualities	49%
OVERALL	**55%**

GRID IRON

Producer: **Top Ten Hits**
Retail price: **£1.99**

You've come a long way since managing the Wigan Wagglebottoms American football team. The USA called and now you are in great demand.

In your coach's bank balance you have a cool quarter-million bucks. With this mountain of greenbacks you can buy and sell players in an attempt to field the best team, beat the other clubs and win in that good ol' American sporting tradition, the Superbowl.

At the start of the game you can choose your level of coaching expertise, and the team you'll to propel to victory. But to improve the team and achieve your ambitions you have access to the transfer market.

You can call up financial statements showing your balance, the availability of loans and any loan repayments outstanding, and arrangements for making loan repayments appear before each match. There's also a list of available players can be called up, showing their value and skill and energy levels. And yet another list allows reserve players to substitute for playing members so that advantage can be taken of their enhanced energy or skill levels.

When a game is in progress on the field, the morale, skill and energy levels of both teams are shown and these are crucial in determining the outcome – though luck can play its part. The match is shown in 3-D, with both sides lining up on the gridiron.

► *Grid Iron*: **football mismanaged**



At the end of the match other recent fixture results are shown, and these are further translated into league-table positions. A financial report then displays the gate money from that match, interest payment, the wage bill and your bank balance.

To measure your progress en route to the big time, a rating screen shows the total value of your squad, its morale, skill and energy levels, the team's league position and your rating as coach . . . because success depends on you.

CRITICISM

● " I must admit to once being addicted to *Quarter Back* magazine, which deals entirely with the play of this contorted version of rugby – but *Grid Iron* deals entirely with the management side. There are plenty of chirpy features but plenty of problems too; for instance, you can't make more than one change in the team unless you've got an injured player. *Grid Iron is enjoyable to sit down with for a long time, but I look forward to a game where you can really play* American football. "
BYM **73%**

● **"** Grid Iron **is the worst sports game I have ever played. There is simply nothing to it but inaccuracy after inaccuracy. Players can do more or less anything – you can get a team made up entirely of quarterbacks – which makes the simplistic game much too easy: if you manage to get a good team (hardly difficult) nothing can touch you. The financial aspect doesn't make sense either; I played the entire league, beating everyone by a huge margin, and still had a balance of about $100,000 without having taken any loans. I then won the Superbowl 28-0 (notice the way that your team and your opponents only score in multiples of seven, yet all the other games in the league have completely random scores . . .) and acquired an $80,000 debt. How? I don't know. But any money you invest in** Grid Iron **will be wasted. "**
MIKE **06%**

COMMENTS

Joysticks: none
Graphics: limited – Mike gave them 02%
General rating: a team-management game with the 'realistic' details so appallingly flawed it's worthless

Presentation	34%
Graphics	11%
Playability	47%
Addictive qualities	39%
OVERALL	**29%**

RICOCHET

Producer: **Firebird Silver**
Retail price: **£1.99**
Author: **Lee Dowthwaite**

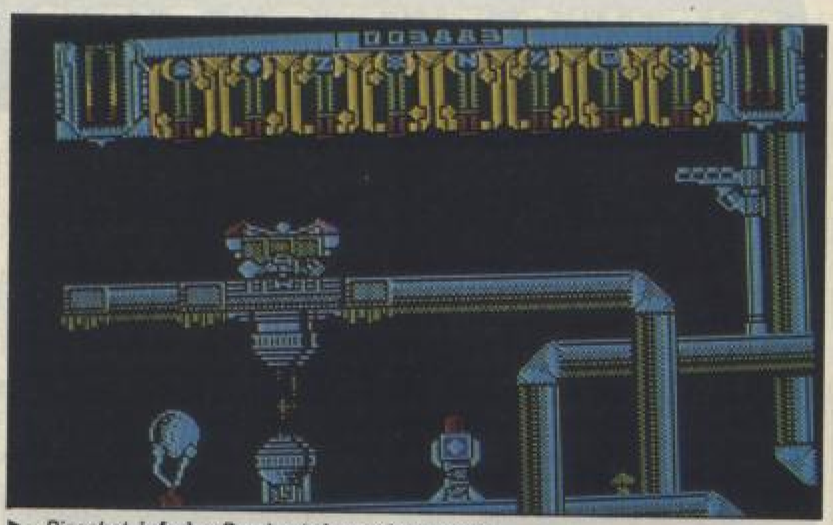
It's a frightening problem from the very start – there are too many particles trying to cram into a universe which can't hold their ever-increasing bulk. It's a bit like trying to squeeze an elephant into a pair of trousers; something's going to give, and this time it's sure to be more than a zip. The bulk of the universe must not get any greater, or it'll be goodbye kind world in this zany *Breakout*-style game.

At the top of the screen are the rectangular surplus particles, arranged to form a WALL (Wacky Atomic Lethal Layer). By moving the BAT (the Bi-Atomic Tracker) horizontally and vertically, you can guide the circular Bi-Atomic Wall Loppers (BAWLs) which slide across the screen to the blocks above. When a surplus particle block is struck, it's destroyed and your score increases.

10,000 points give you an extra life (*just one measly extra life?* - Man Ed), and after clearing one screen you could need that life to take on the next – and a different configuration of particles – because the energy flux powering your BAT can be destroyed by repeated BAWL hits.

Extra weapons can be gathered by moving the BAT into the icons that glide horizontally across the screen. This way points, a double BAT and an extra BAWL can be acquired.

Try to save the universe if you can – we've all got something on next Sunday.



► *Ricochet*: **inferior** *Breakout* **clone of the week**

CRITICISM

● " This could become a regular feature: reviews on this week's version of *Breakout*. And *Ricochet* could be the worst yet – the BAT doesn't even move fast enough to deflect the BAWLS! Vertical movement is only useful when a bonus item crawls across the screen, and even then it usually gets you into further trouble. "
BYM **32%**

● " **Ricochet is rubbish, offering the player nothing that hasn't already been on the market in many forms. The game is slow, unplayable and unaddictive.** "
BEN **21%**

● " *Ricochet gets addictive after a while. The graphics are simple but effective and the sound FX aren't bad. And it's not just another* Breakout *clone, whatever the packaging suggests – the BAT can go up and down as well as left and right, the freedom of movement giving a more interesting game.* "
NICK **45%**

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: *Breakout*-style, colour
Sound: spot FX
Options: definable keys
General rating: BAD (*Breakout* Awfully Done)

Presentation	51%
Graphics	46%
Playability	36%
Addictive qualities	32%
OVERALL	**33%**

AGENT X II

Producer: **Mastertronic**
Retail price: **£1.99**
Authors: **Software Creations**

Bothersome spots can spring up on even the finest skin, and that's just what the mad professor intends. Equipped with his awesome Zit-Ray, the loony don is out to ruin the faces of thousands of people with ineradicable acne. (He's slightly less ambitious than the mad professor of Mastertronic's original *Agent X* (85% Overall in Issue 37), who thought starting World War III would do fiendishly.)

Agent X is the only man who can stop this spotty caper. But to do that he must leave this planet, travel to the moon, and overcome the professor's traps to find the horrid old man himself.

With a jet pack strapped to his back, X takes a scroll across the surface of the moon, where wave after wave of attacking energy blobs and missiles come at him, sometimes fooling the unwary player by unpredictably changing direction.

But to defend himself against orbs and missiles, X carries a blaster. When he destroys an attack by a group of aliens, a capsule appears which increases the power of his blaster.

If our operative survives this mayhem, he finds himself in an underground environment of eight vertically-scrolling screens. Now X must leap from platform to platform gathering four floating parts of an electronic code. When he has the codes he needs, our agent inputs them into computer terminals.

That's all very well in principle; but some terrifying elephant-noses and energy globs are there to stop him, and there's only the blaster to rely on.

If our hero survives this hazard, he progresses to the next (it would probably be simpler to buy some cream at Boots). Here he must manipulate a horizontally movable bat, using a ball to knock down the wall behind which the mad professor hides. (Otherwise everyone's skin will *Breakout*, we suppose.)

X's task is complicated by the deranged professor's own bat – which moves horizontally on a higher plane! But if he has energy and patience enough when all the bricks are destroyed, the mad professor can be defeated and everyone saves their face.

► *Agent X II*: **another mad professor, another poor sequel**



MIKE

" **Despite decent graphics,** Agent X II **is a real disappointment after the fun and frolics of its predecessor. Still, the title screen is neat, with billions of different colours per attribute square, and the many tunes add something to a dull and unplayable game.** "
44%

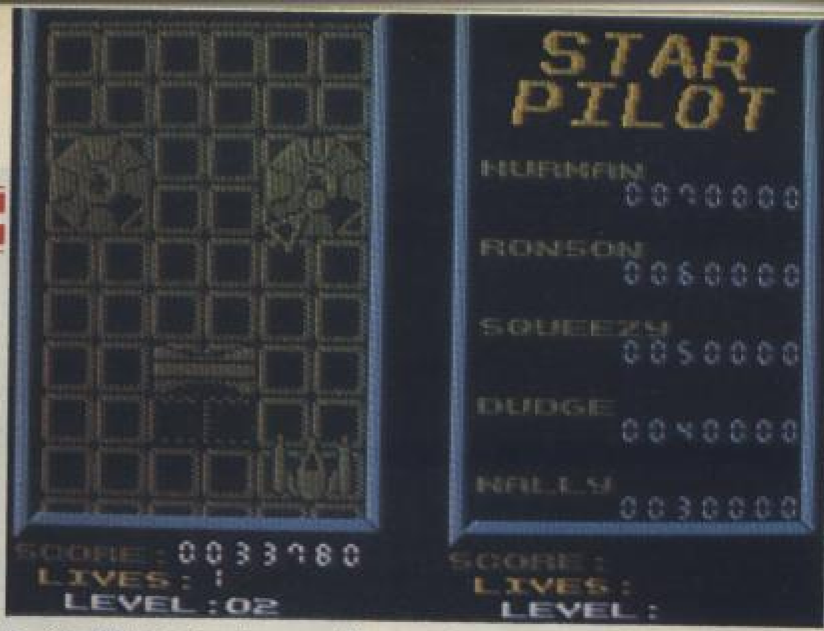
NICK

" **Slick title screens and average graphics don't make a game. Here the graphics are detailed and the animation attractive, but colour clash is a problem. And there's very little to do in** Agent X II **– in parts very like Firebird's** Sidewize **(50% Issue 44) – so it's a disappointing follow-up.** "
56%

COMMENTS

Joysticks: Kempston, Sinclair, Cursor
Graphics: colourful areas on all stages
Sound: superb tune on the first level, sampled title tune
Options: definable keys
General rating: a disappointing sequel, with each section derivative of a different style

Presentation	77%
Graphics	60%
Playability	50%
Addictive qualities	48%
OVERALL	**56%**



▶ *Star Pilot*: shooting 'em up, while you wait

STAR PILOT

Producer: **Firebird Silver**
Retail price: **£1.99**
Author: **J Bond (sic)**

After a tricky interview down at the careers office, you are finally accepted as a star pilot, with excellent prospects of becoming a legend of the space waves. And now it's the first big assignment – everyone turns to you when a few dozen alien spacecraft have to be destroyed, pronto.

BYM

" Despite a tiny play area, confusing graphics, and slow play, I love it! The graphics are well-designed, and the vertical scrolling is near perfection. The two-player, split-screen game style isn't original but works exceptionally well in Star Pilot. **And don't think for one second that just because it's slow gonna be easy.** Star Pilot **is full of nasties, minds set on your blood, and it's an action-packed mission. "**

93%

MIKE

" The graphics are dull and boring; the concept is simple and outdated; the two-player mode is very slow. Still, Star Pilot **is reasonable as one-player shoot-'em-ups go, and worth a look if you're really desperate for a blast. "**

52%

Your craft can nip left and right, accelerate and decelerate, manoeuvring to escape the attention of the bomb-laying space vehicles that flit over the surface of the alien space base ahead of you. Bomb launchers on the surface are lining you up in their sights, too . . .

Your skills are tested as you thread the craft around a series of deadly barriers and projections.

For protection, your ship is equipped with a forward-firing cannon and a limitless supply of ammunition, which can take out all opposition craft.

NICK

" This is too much a copy of Mirrorsoft's Moonstrike **(77% Overall in Issue 45), and a flawed one at that: the play area is ridiculously small, and in two-player mode the whole game slows down to a snail's pace. Those faults apart, though,** Star Pilot **is pretty good. The alien graphics are quite effective, and there are some fantastic tunes and sound FX. "**

50%

COMMENTS

Joysticks: Kempston
Graphics: mediocre
Sound: good tune
Options: definable keys; two can play at once
General rating: the sluggish two-player mode apart, *Star Pilot* is a decent, unremarkable shoot-'em-up. Bym's Smash rating dragged it up from the 50s.

Presentation	62%
Graphics	66%
Playability	64%
Addictive qualities	64%
OVERALL	**65%**

XANTHIUS

Producer: **Players**
Retail price: **£1.99**
Authors: **Andy and Martin Severn**

Once upon a time on the planet Xanthius, many atmosphere-processing (AP) plants were constructed by a crew of mechanoid navvies. But at eight of these plants the generators have developed faults, and in *Xanthius* you are sent to carry out essential repairs.

Ensconced in a spindly biped Protopod, you start working your way through the multifloored world where antigravity beams and automatic platform lifts connect levels.

Froth creepers and snuffling crustaceans occupy the pathways; some of this assorted crawling maggotry adds to the Protopod's energy, but some diminishes it.

And as the jerry-built generators fail, corrosive gases are formed that slowly decay the Protopod – with lethal consequences. Your Protopod's state of health is shown at the top of the screen.

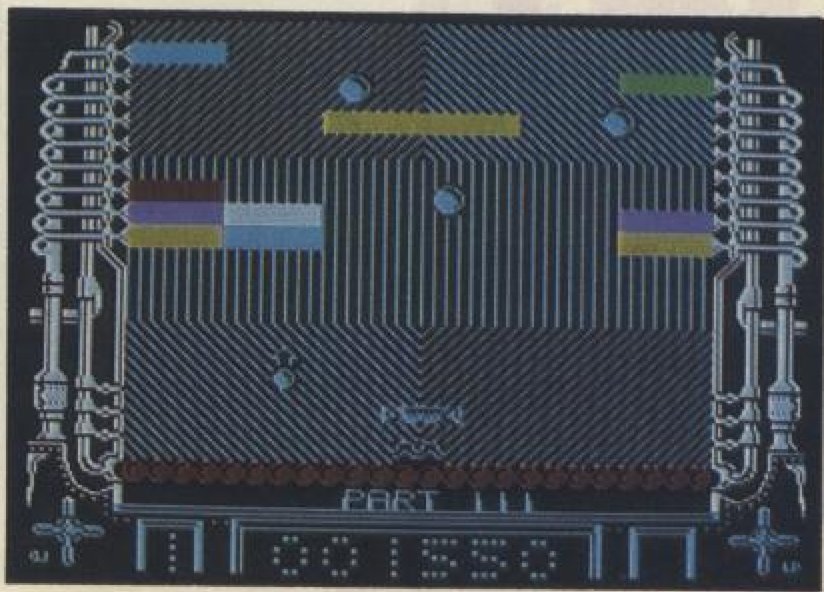
To repair a generator, inject energy and wait for the protective outer weather shield to part. Then move the Protopod onto the generator's uncovered centre, where a read-out can be obtained.

PAUL

" The graphics in Xanthius **just can't be faulted – they're smooth, colourful and well-detailed, making the game a delight to look at. The Protopod is a great graphic, very like Arachnus 4 from** Amaurote. **But there's no variety – meeting the same old meanies, over and over again, gets very boring. "**

66%

▶ *Xanthius*: the gasman cometh



Once faults have been diagnosed, replacement parts can be called up from the spares division (and with labour costs that'll easily be 60 quid, guv). So stop leaning on your shovel, and get on with it.

BEN

" Gosh, what pretty graphics! What a nice idea for a game! And great animation! Bit unoriginal, though. Mmmmm . . . the presentation isn't bad, nice scrolly message. Hang on, where's the game? Oh, there it is, not much to it, though, all you do is jump around and fix the thingies – it's a bit boring. And aren't those graphics a bit glitchy every now and then, too? Look – that ship's rather like the one in Amaurote. **Doesn't move very realistically, though . . . what else is in this month? "**

45%

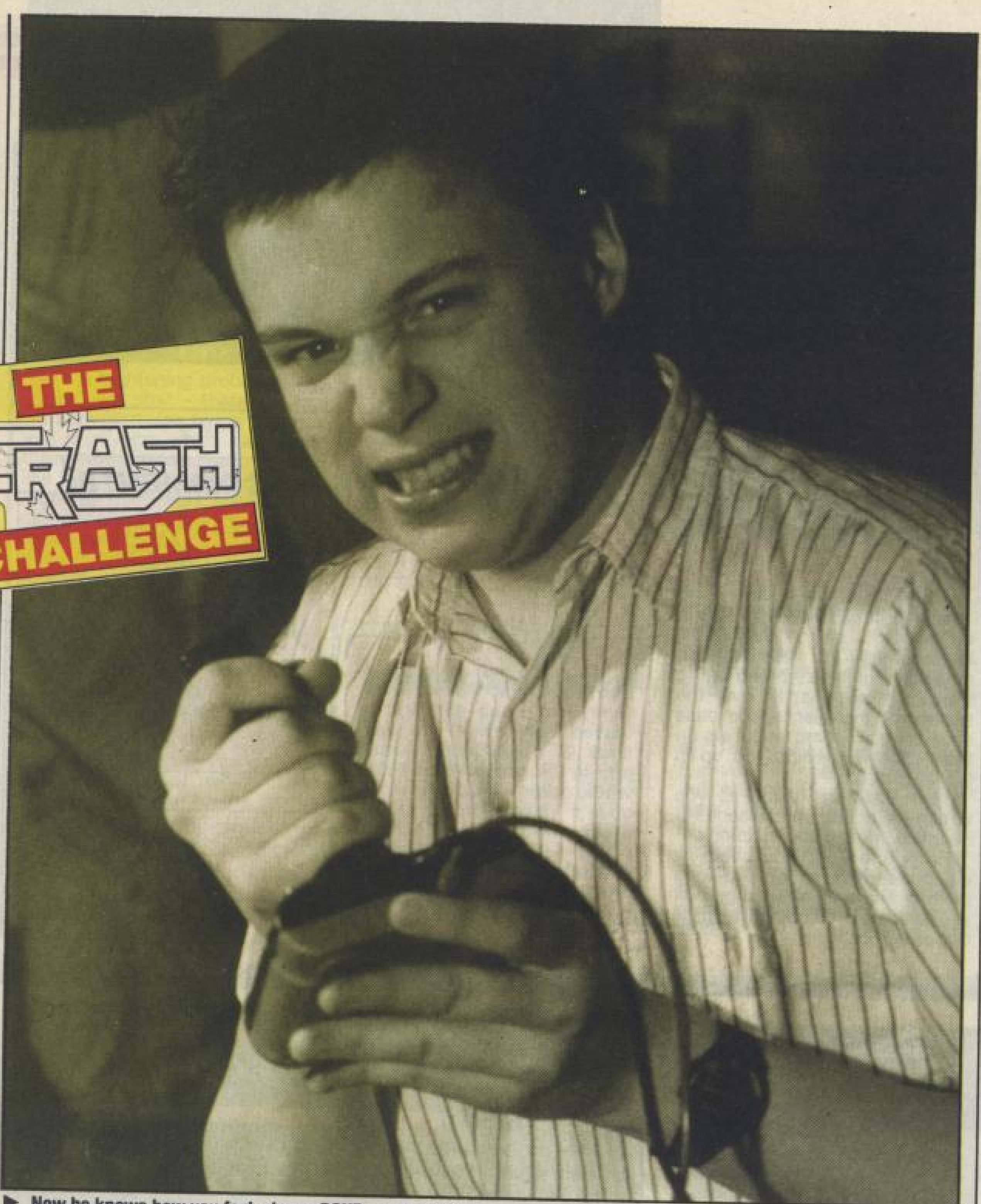
Graphics programmer Martin Severn, much praised by the CRASH reviewers, has also done *Anfractuos* and *Joe Blade* (loading screen), and is working on *Riding The Rapids* (see this month's previews).

COMMENTS

Joysticks: Kempston, Sinclair
Graphics: large and colourful platforms with detailed characters
Sound: spot effects
General rating: great graphics but not much playability

Presentation	70%
Graphics	74%
Playability	55%
Addictive qualities	48%
OVERALL	**60%**

THE CRASH CHALLENGE



▶ Now he knows how you feel when a POKE won't work

WHO WINS DARE?

MIKE DUNN was vanquished in the CRASH Challenge two issues ago – but it's his turn to laugh when Playing Tips Editor Nick Roberts falls foul of a visiting champion in Dan Dare

THE SUN rose to meet a cold, overcast Saturday morning in Ludlow and decided to go back to bed, exactly as I did. But eventually I managed to surface, and, buffeted by the gale-force winds, struggled my way down the High Street and staggered into the Towers.

Out of the corner of my eye I glimpsed a mysterious figure in the shadows. **Paul Tregidgo** had arrived, all the way from Dudley in the West Midlands (and I had problems walking down the road to the office?). The eternal struggle between Good and Evil, CRASH writer and reader, was once again to be enacted, and two Spectrums had been prepared for the highlight of the day . . .

ROUND ONE

Two sweating, nervous, pro players sit hunched over their Spectrums (almost!), loaded and ready with their copies of Virgin Games's *Dan Dare* . . . and they're off!

Paul is the first to fall foul of the treens – after only 20 seconds, he loses ten minutes. Nick takes an early lead, collects an SDS key and survives a whole minute before getting thrown in the prison. Is there a win on the cards here?

Of course not. Nick, after losing 20 game minutes in a mere nine seconds of real time, slides in behind Paul, who cruises into the lead carrying 5425 points. But what's this? A mere 350 points on, Nick calmly zooms in from nowhere to take the lead. The battle is on.

The close fight continues, the lead going from one to the other constantly. Paul is the first to make 10000, with one hour 40 minutes still left. But Nick's 10000, just a minute behind in real time, is made with only 13 minutes on his game timer!

A quick session in prison, and Nick is out, with two minutes 45 left – and 50 seconds later, his third SDS key opens the door to the fourth level. Unfortunately, Paul is well on the way to his fourth SDS already.

And then it's all over. Nick's ego collapses at the same time as Dan Dare's energy, despite a fairly respectable 14050 on the score table.

However, Paul seems to be well in control, still with just under an hour and 20 minutes on the clock and a score of 15075. He plays on in the true style of a victor, the fourth key going in at one hour eight mintes and one second.

Suppressing his self-pity, Nick tries to create an impression of coolness by looking at his watch in a very impatient manner – but Paul stays calm in the face of at least five captures, getting the fifth SDS key in with eleven minutes left, and finally he's completed the game in 10 minutes and 45 seconds, with a pretty def score of 23325.

PAUL: 23325
NICK: 14050

ROUND TWO

Abiding by the rules of the Playing Standards Association, we swap the players around (just in case Nick's been POKEing one of the Spectrums) and bid them resume the slaughter . . . er . . . Challenge.

Taking the early lead again, Nick pushes out in front with a huge advantage of 600 points over Paul's total of 700.

Then, ahead by 20 seconds real time but ten minutes behind in the game, Nick gets the SDS key in. Paul is still technically ahead with one hour 58 minutes on the clock.

Nick struggles to keep up with Paul but fails dismally. The next SDS from Paul is in at 10175, Nick trailing, for a change, with 6200.

Nick's second SDS key goes in at exactly the same time as Paul's third, Nick getting past the 10000 mark with just over an hour left. Paul, with 14300 points and an hour and 42 minutes on the clock, again makes his lead clear.

Now Nick's third SDS is in with 50 minutes left. Paul matches him soon after with his fourth key, still with an hour and 17 minutes to complete the game in. And then . . .



TO CREAM THE IMPOSSIBLE TREEN

VIRGIN GAMES's *Dan Dare*, the game of this month's Challenge, earned 92% Overall in CRASH Issue 32. The *Eagle* comic character was brought by The Gang Of Five into a brilliantly colourful, graphically intricate, action-packed multilevel Spectrum world of some 130 screens. (And if you can say that sentence without stopping for breath you're probably strong enough to play *Dan Dare*.)

It's set on a rogue asteroid with which the fantastically evil little Mekon intends to destroy Earth. Our 'pilot of the future' must, of course, explore the intricacies of the asteroid's many rooms and lifts, avoid the Mekon's Treen guards and find 'SDS keys' to assemble the scattered parts of the complex's self-destruct mechanism. All the time there's a stopwatch ticking, and if Dan's knocked out by a Treen you lose minutes of game time – it's not a task for the Mekon mild.

It all sounds standard Sunday-afternoon stuff, but the superb colour and animation, the speed of gameplay and the nice touch of comic-strippish onscreen messages make *Dan Dare* one of the best tie-ins around.





► No hard feelings

DISASTER. Nick loses loads of time, and just manages the fourth SDS key before dying with 18925, an improvement on his last game.

Fighting back the tears, Nick looks up to see Paul miles ahead with 54 game minutes left, and 20125 points. Paul, a true hero, carries on again, and finally expires with 25775 points.

PAUL: 25775
NICK: 18925

And so Paul Tregidgo has won the *Dan Dare* Challenge, and all there's left to do is make excuses for yet another CRASH reviewer's fudging fingers (*and he a Playing Tips Ed too! – Man Ed*).

But a bit of good has come out of it. We all know how to beat Nick now: following Paul Tregidgo's example, we say Playing Tips is the best column in the magazine, and his ego swells so much he thinks he doesn't have to try to win the game! Easy!

Oh, and there's one last thing. Paul asked me to say hello to Marc Bunch, Neil Williamson, Owen Calahan, and Mark Marshallsay. (*Out of the question – Man Ed*)

WE'LL TRY OUR VERY HARDEST TO BEAT YOU IN THE NEXT

CRASH
ZX SPECTRUM
CHALLENGE

HONEST WE WILL!

But there's not much hope for us now. Robin Candy refuses to play a Challenge because it wouldn't fit in with his rock-star image, David Peters and Man Ed always manage to remember some urgent appointment whenever the subject is mentioned, Roger Kean is busy moving from mag to mag and Lloyd Mangram – well, we haven't dared ask.

There is, however, Ben Stone. And Ben has offered to play ANYONE in Elite's Commando **for the next Challenge, which will take place early in the New Year and be reported in Issue 50.**

Interested? Just fill in the form and rush it to CRASH Challenge, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*.

If your wish isn't our Commando**, you can always choose another game – anything Smashed in 1987 (and, yes, we know** Commando **is two years old – but maintaining the honour of CRASH demands we bend the rules).**

Dear Ben Stone

I challenge you to play Commando **– and may the best man win!**
(That'll be me, because I've already scored ....)

OR TAKE THE EASY WAY OUT AND TICK THIS BOX:

☐ **I'm too much of a wimp to play Ben in** Commando, **but I'd still like my name put in the hat for a future Challenge – perhaps for** First Steps With The Mr Men, **please?**

Well, no, really for ....

in which I've already scored ....

NAME ....
ADDRESS ....
..
.... POSTCODE ....
TELEPHONE NUMBER ....
AGE ....

If you're selected for the Challenge we'll pay your fare to Ludlow and home again, keep you warm and well-fed while you're here, and probably steal the shirt off your back too

TAKE ME TO YOUR LIEDER

JON BATES seeks words for his 128 carol – it's a chance to win a £25 record token plus a CRASH cap and T-shirt!
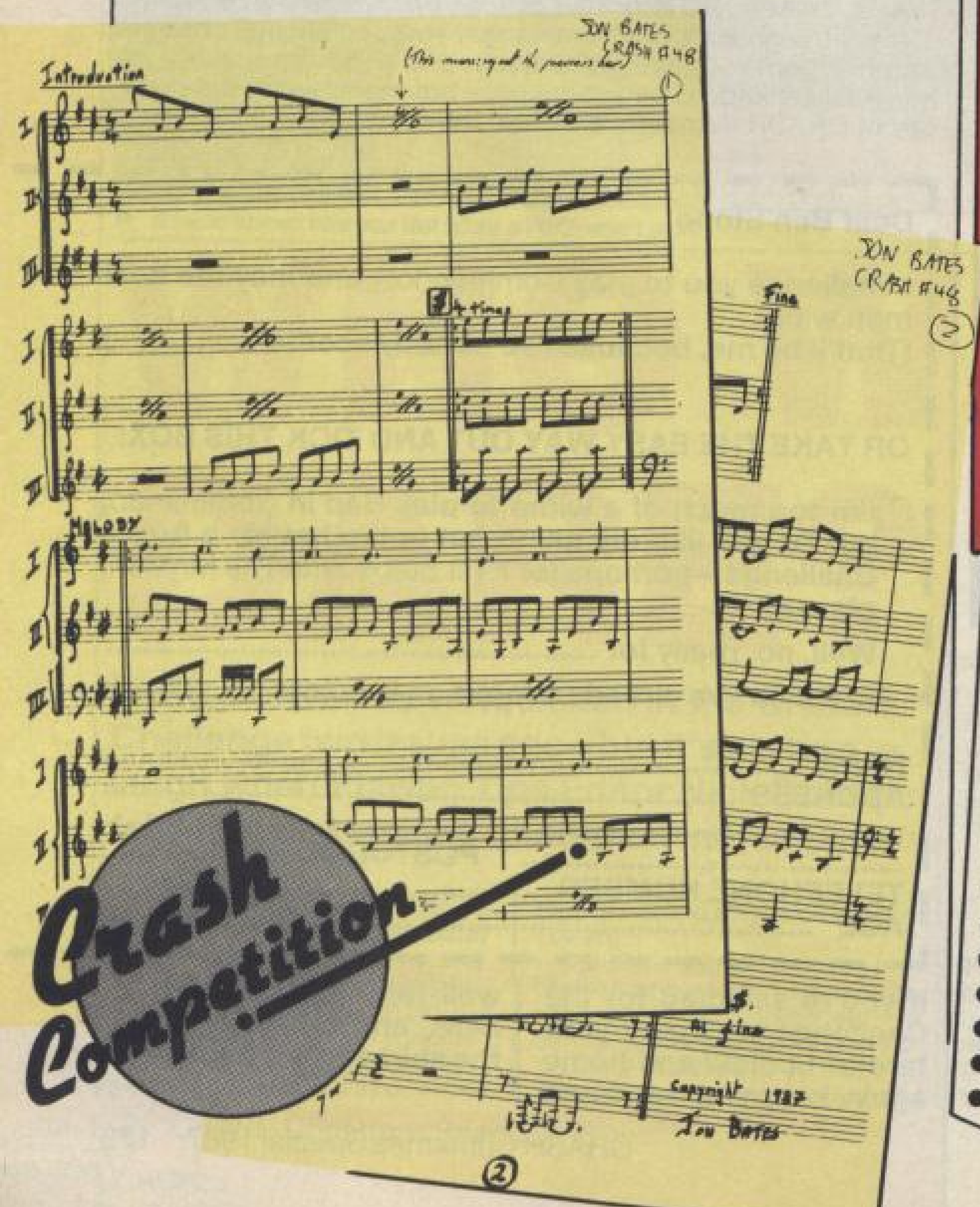
JUST to be different, we've set you a competition that demands real artistic skill – the feeling for music and words etc. All you have to do is think up a neat set of Christmassy words to fit this specially-composed tune (no star/far bright/night child/mild rhymes, please!); you can either play it from the score or run the program on a 128K Spectrum. If you have a 48K Spectrum you can follow the first part from 'MELODYA' to 'BREAKA'; if you want to miss out on the graphics merely enter lines 60 to 300 (shame on you, I spent ages trying to get them right – they took a lot longer than the music!).

The format could be chorus, verse (albeit quite short), chorus, but we'll accept any literary variations – so sharpen up yer pencils and put your best trochaic foots and iambic pentameters forward!

The best set of words selected by CRASH's appointed judges – you know, the ones whose decision is always final – will win its author a £25 record token, a CRASH cap and T-shirt (state on your entry which one you'd like of all those advertised on pages 166-167) and poetic fame with the winning words printed in CRASH.

Send your Christmas verse to **FA LA LA LA LA LA LA LA LA COMP, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*** to arrive by February 1. Best of luck, and have a safe, happy Christmas and New Year; the Bates musical motel reopens for business as normal next month. (Send any Spectromusical questions or news to me at the same CRASH address, marked 'Tech Niche'.)

PS A big thank you to Greg and Neville Coss for entering the bulk of the program as I was hastily working it out and many thanks to Simon N Goodwin for print-outs and program editing.




```
10  FLASH 0
20  BORDER 1: PAPER 1: INK 6
30  PRINT "Twinkle,Twinkle?"
40  FOR n=1 TO 50: GO SUB 340: NEXT n
50  PRINT AT 12,0;"INTRO STARTS NOW
    After a bit the main tune will start . . . that's
    when you start your words!!"
60  LET i$="!INTROA!M7T145UX1000W0
    05N3 Eabe"
70  LET d$="06eeeeeeee"
80  LET
    t$="!MELODYA!(V1105N6D#C5b6ag5#
    f6e#f5g9a6D#C5b6ag5#f6e#f5e9d)"
90  LET m$="!MID-
    DLEA!(V1305N5eg3#fed5e3g#fe5d)
    (V11N5$eg3f$ed5$e3gf$e5d)"
100 LET
    k$="!BREAKA!(UX1000W6N3$ED$Eg)"
110 LET j$="!INTROB!M7UX1000W0 05N9&&
    (3b#CD#Fb#CD#Fb#CD#Fb#CD#F)"
120 LET e$="#C#C#CDDDbb"
130 LET u$="!MELODYB!(V905D#fa
    #Cgabg04AD#FGbD#
    FaEgb#FaDGbA#CEA#C
    EA#C05D#fa#Cgabg04AD#FGbD
    #FaEgb#FaDEg#faDgaDeD)"
140 LET
    n$="!MIDDLEB!(V1304N5CE3DCb5C3E
    DC5b)(V11N5C$E3DC$b5C3$EDC5$b)"
150 LET
    l$="!BREAKB!(03N3C&8&3&5$a7$b3&)"
160 LET o$="!INTROC!M7UX1000W0
    05N9&&&&3gabDgabDgabDgabD"
170 LET s$="aAaAaAaA"
180 LET x$="!ENDA!04N9D"
190 LET
    v$="!MELODYC!(UX1000W003dDDd1D
    DDD3dD)"
200 LET y$="!ENDB!03N9D"
210 LET p$="!MIDDLEC!
    UX200W3N7ab6C5D3E)V13N7ccccccc"
220 LET z$="!ENDC!V1303N9d"
230 LET q$=
    "!BREAKC!(02N3C&8&3&5$a7$b3&)"
240 LET f$=i$+i$+i$ +i$+i$ +i$+i$ +i$+i$
    +i$+i$ +i$+d$ +d$+d$+d$
250 LET g$=j$+e$+e$+e$+e$
260 LET h$=o$+s$+s$+s$+s$
270 LET a$=f$+t$+m$+k$+k
    $+k$+k$+f$+t$+x$
280 LET b$=g$+u$+n$+l$+g $+u$+y$
290 LET c$=h$+v$+v$+v$+v
    $+v$+v$+v$+v$+ p$+q$+h$+v$+v
    $+v$+v$+v$+v$+ v$+v$+z$
300 PLAY a$, b$, c$
310 FLASH 1: FOR e = 1 TO 8: GO SUB 370:
    NEXT e
320 FLASH 0: PRINT "(C)Jon Bates 1987
    HAPPY NEW YEAR"
330 STOP
340 BEEP 0.01,RND*20
350 PRINT AT RND*9+1,RND*30+1;"*"
360 RETURN
370 PAPER RND*7: INK 9
380 LET 1=RND*20
390 LET c=RND*16
400 PRINT AT l,c; "MERRY CHRISTMAS"
410 PAPER 4: INK 2
420 PRINT AT 1+1,c; " FROM CRASH "
430 PLAY "T22005N3bD4g2a5b"
440 RETURN
```

CRUNCH

CRUNCH

CRUNCH fanzine was written, 'typeset' using Mirrorsoft's *Fleet Street Editor Plus* and designed by members of the CRASH team to show what's possible with a fanzine.

Though of course it's not a perfect simulation of fanzine-editing – we did it at the Towers, for a start, not in someone's back bedroom! – we did find out how much could be done using only cheap computers and software and without resorting to the usual high technology with which magazines are produced.

The result, CRUNCH's first and last issue, should be a respite from the other 192 pages of this Christmas Special; normal Fanzine File service resumes in the next CRASH.

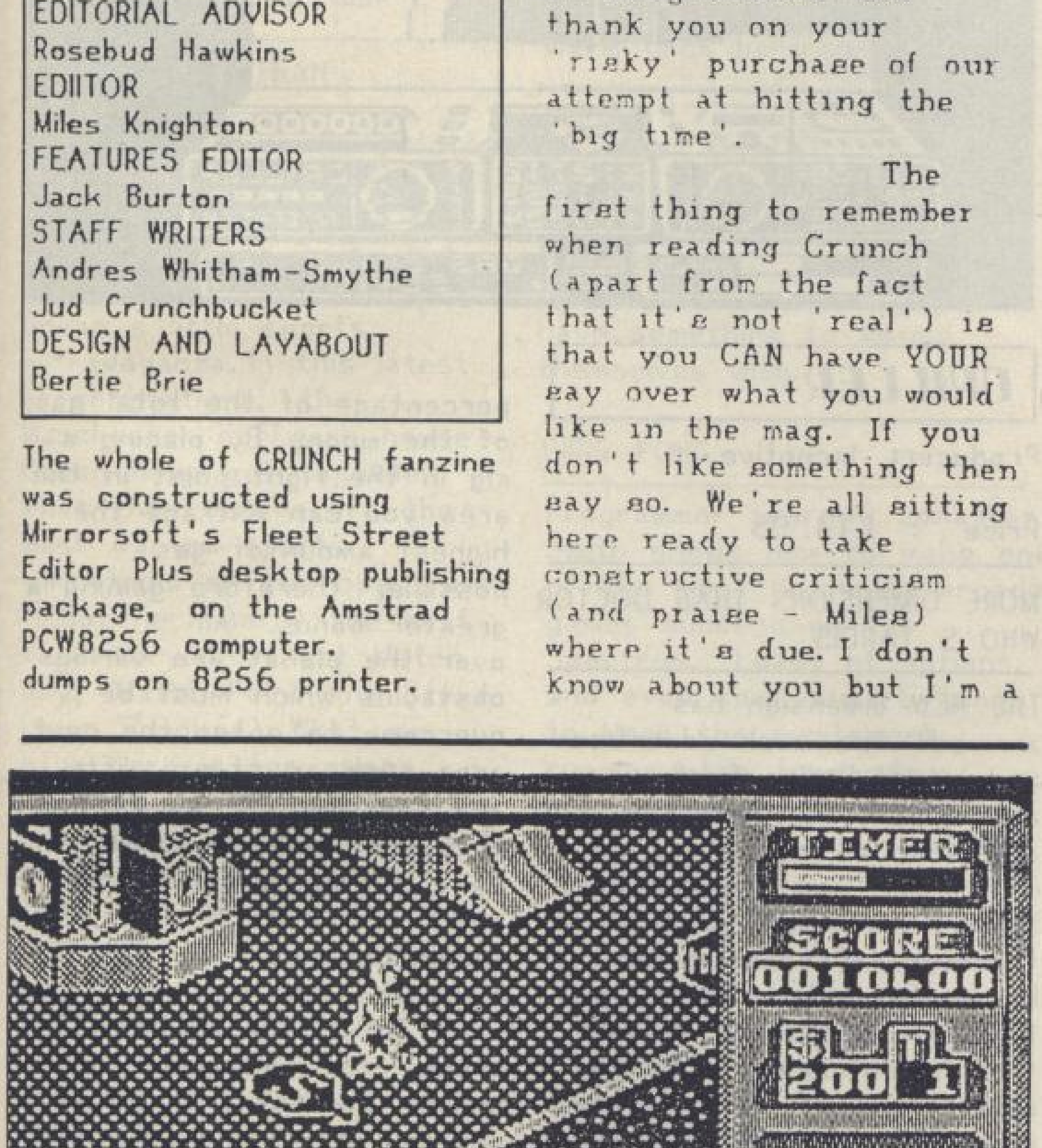
>START HERE<

EDITORIAL ADVISOR
Rosebud Hawkins
EDIITOR
Miles Knighton
FEATURES EDITOR
Jack Burton
STAFF WRITERS
Andres Whitham-Smythe
Jud Crunchbucket
DESIGN AND LAYABOUT
Bertie Brie

The whole of CRUNCH fanzine was constructed using Mirrorsoft's Fleet Street Editor Plus desktop publishing package, on the Amstrad PCW8256 computer. dumps on 8256 printer.

Welcome to THE new look 'zine. We will take you way past the (so called) new dimension. May I first of all congratulate and thank you on your 'risky' purchase of our attempt at hitting the 'big time'.

The first thing to remember when reading Crunch (apart from the fact that it's not 'real') is that you CAN have YOUR say over what you would like in the mag. If you don't like something then say so. We're all sitting here ready to take constructive criticism (and praise - Miles) where it's due. I don't know about you but I'm a bit annoyed with all these so-called magazines who thrust their opinions on their readers - it really BUGS me. We're not concerned with some bloke leaving a company or Amstrad's latest compact ironing board - you obviously bought Crunch to read about computers and that's what we'll tell you about. Happy Christmas and interesting reading!



720 Degrees

Producer: US Gold

Price : £7.99

GO SKATEBOARDING WITH US GOLD

FOR SOME inexplicable reason you are dumped in Skate City the toughest and meanest town around. All you have to do is survive the day to day activities of this active enviroment. You must fly around this obstacle ridden area to certain skate parks situated at the North, South, East and West points. On your way to gaining money and medals at the each of the four parks you may come across salesmen on the edge of the sidewalk. At each of these stalls you can purchase extra equipment to enhance your performance, using the money gained at skate ▶

REVIEWS...

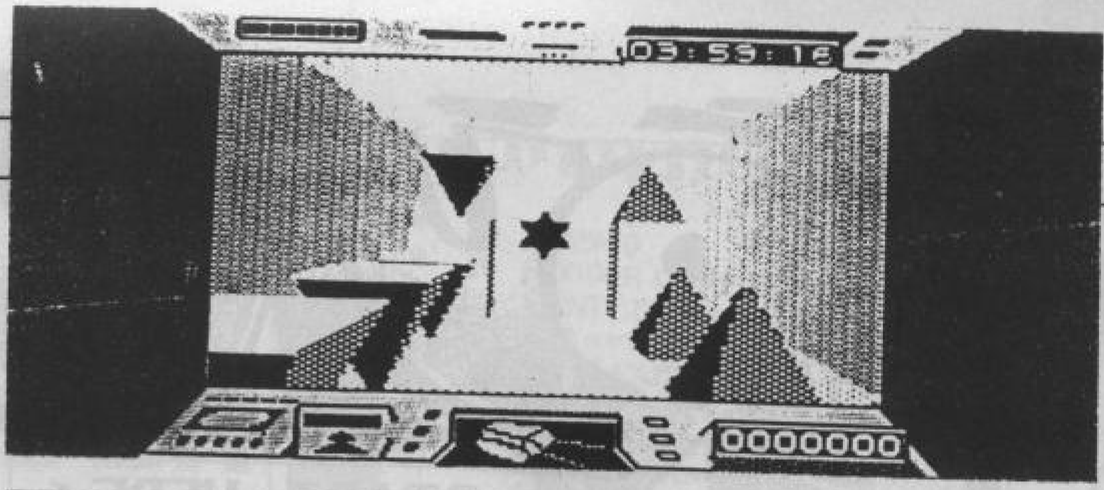
parks. Extra money can be picked up on the streets around the town, and bonus money is given for each stunt performed. It's not all that easy though. After a short length of time a swarm of killer bees appears. To avoid these you must go to the nearest open park. Tickets to the parks are only gained once you have scored over a certain amount of points.

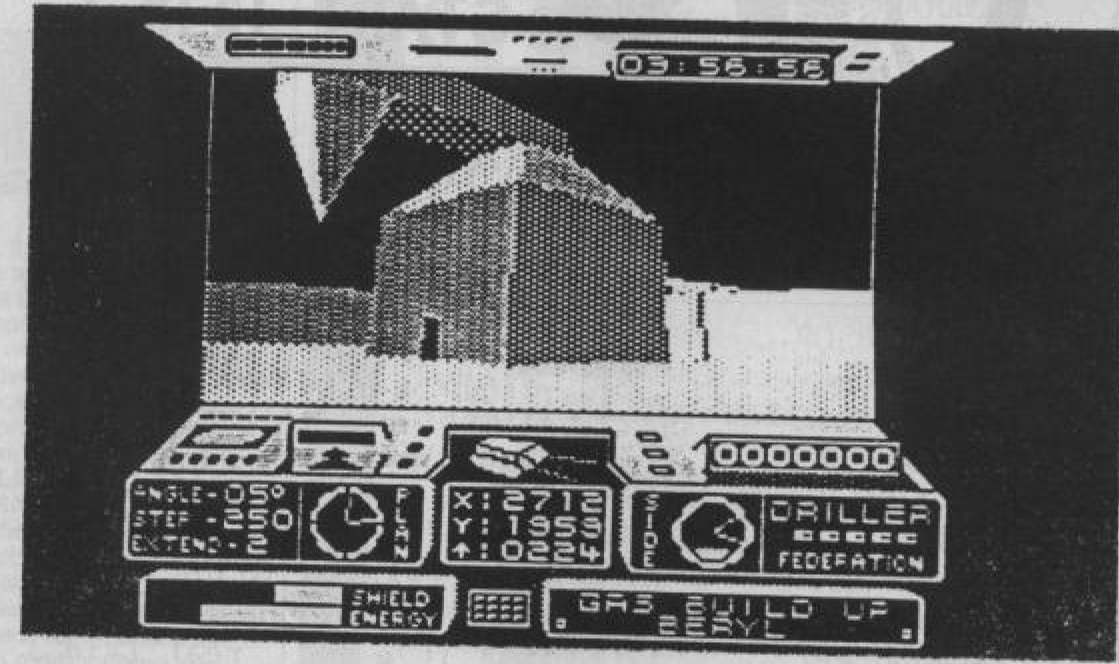


Therefore if you don't perform enough tricks you don't get enough money, subsequently the bees get you! To add more of a challenge various characters are scattered around the place, ranging from cyclists to breakdancers. This is, without a doubt, one of US Gold's best games to date. The concept is so original and the gameplay so effective. Let's hope they keep it up.

Jack Burton

Tip: Use your time wisely. Do lots of stunts in the town till the swarm of bees arrive. Then enter the next park rapidly!





DRILLER

Producer: Incentive

Price : £14.95

MORE DIMENSIONS THAN DOCTOR WHO'S TARDIS

THE NEW dimension has arrived! The much advertised and hyped Driller finally appears on the Spectrum, and what an innovative game it is. The main feature of Driller is the new graphics technique, Freescape tm. It has, apparently, taken over fourteen months to develop this revolutionary technique of producing (relatively) fast moving, solid and realistic objects. Freescape tm. allows you to see EVERY angle of EVERY object in the game. The first game to use Freescape tm. is Driller.

In this, almost demonstration, game you must travel around the moon, Mitra, looking for gas. Each of the areas you enter contains a variable percentage of the total gas of the moon. By placing a rig in the right point in the area you can extract the highest amountof gas possible, therefore gaining a greater bonus. All over the planet are various obstacles which must be overcome to enter the next area such as steps, lifts and sentries. Of course all these are very easy to pass if you happen to find and jump in the the reconnaissance jet, but to place the rigs you must go back to the excavation probe. The packaging is lavish containing a 32 page novella, a mapping model and a brand new dimension.

Miles Knighton

TIP: Use the jet to map out Driller, plan your route, and then jump in the transporter for drilling.



Game Set & Match (Compilation)

Producer: Ocean

Price : £12.95 cass.
£17.95 disk

MORE SPORTS THAN GRANDSTAND

YOU MAY have thought Track And Field had a few sporting events in it, but wait till you hear what's in Ocean's little sports extravaganza. In this latest of compilations, the Manchester software house Ocean have got together what they believe are the most wanted sports simulations on the Spectrum not necessarily the best (as everyone's got Match Day, Match Point and Steve Davis Snooker). What we have here is ten games covering 22 different sporting activites. Here's a brief summary of what the four cassette package contains:

WORLD SERIES BASEBALL

Received rave reviews when released as the new Imagine's first game back in '85. Still one of the most playable games of its genre.

TENNIS

This upgraded Match Point contains most of the features of tennis, i.e. one or two player and doubles, but lacks the realistic feel and speed that Match Point did so well to convey.

JONAH BARRINGTON'S SQUASH

You could almost say this is the real thing. You even get the eponymous and controversial squash player speaking the scores for you using the revolutionary Reprosound technique. JB's Squash has got everything, apart from somewhere to warm your balls up!

POOL

Not really as realistic or as fun to play as Steve Davis Snooker, but fans of the classic American ball game will have something to amuse themselves with.

PIING PONG

Programmer supreme Jonathan Smith shows how to make one of the most enjoyable arcade games succeed on the Spectrum. Loads of options, and even some superb tunes to keep the excitement running at a tremendous pace.

HYPER SPORTS

This is the real Track And Field of the bunch. Guide Hyper Bill through all the events (swimming, skeet shooting, long horse, triple jump, weight lifting and archery) and prove yourself to be waggler supremo. One for all high score fans.

SUPER SOCCER

I'm surprised Ocean brought this bad egg into the basket. There's more bugs in it than in the Russian Embassy. Match Day II is on its way (see 'Watch Out') so I shouldn't even bother playing it.

BARRY MCGUIGAN BOXING

Yet another in the long line of successful boxing simulations on the Spectrum. There's the whole world to compete against to gain that elusive World Championship. You can even alter the characteristics of your man. Get a friend along to play and you can bash the hell out of each other.

BASKETBALL

Despite it's recent full price release only four months ago, it doesn't give any more than any other game on the court. You'd be much better off with the 1985 team game of World Series Basketball - visually and aurally much better.

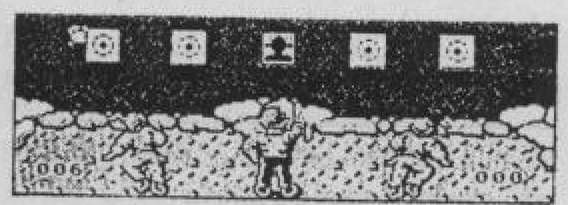
DALEY THOMPSON'S SUPERTEST

The follow-up to DT's Decathlon didn't prove as popular, but provided a great variation of events and a strong challenge to the Epyx series. In Super-Test you get pistol shooting, cycling, spring board diving, giant slalom, rowing, penalties, ski jumping and tug o'war.

Game Set And Match is not just an ordinary compilation. I've no doubt that 'theme' compilations are the product of the future. Probably one of the best Christmas presents you could get. Buy it now, think of it as an investment.

Andres Whitham-Smythe

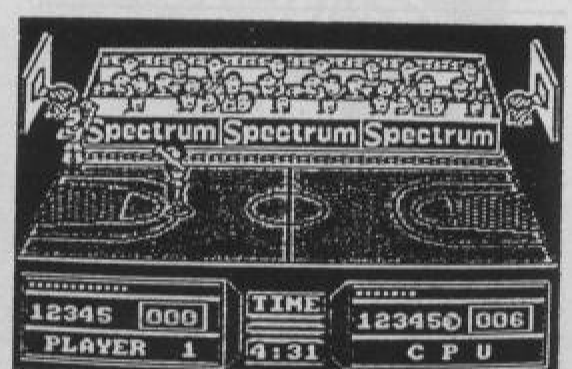
WATCH OUT!!



WADING THROUGH THE OCEAN

Match That!

After over three years on the market Jon Ritman's fabled soccer game has finally met its match, itself. Yes the jovial Londoner, after much waiting, has finally come up with a follow-up worthy of



the name Match Day II. More options, more graphics and improved sound could push its predecessor Match Day off the top of the league. The old team are back together again; Ritman's written the code; Bernie Drummond has designed the cute wire-frame graphics and Jon's old friend (whose name could not be disclosed for fear of kidnapping) is back again with some jivey beats. It should be on the streets now!

Grrr! Urghh! Aaggh!

The fabulous arcade game Combat School will be out for your Spectrum in time for Christmas - so you can stop all that grunting and groaning. Ocean's big arcade reference is not a case of blowing up countless enemies; you must battle against the instructor and yourself to become strong and quick enough for graduation to your first mission, and then all the violence can start. Training consists of five main sections; the assault course, firing range, arm wrestling, iron man course and hand to hand combat. If you happen to fall a bit short of these tough standards then you are given the chance to reprieve yourself through a test of chin-ups. Combat School gives some monochrome and some colour packed stages - giving great value for money at only £7.95 on cassette.

More than just a game!

Ocean jumped in quick to license the Academy Award winning film, Platoon. Ocean keep insisting this is NOT another shoot em up. They have tried to represent the film accurately with six different stages to complete and finally get out of the hell they call 'war'. The computer game will be released in conjunction with the RCA/Columbia video in early January.

Dunking without a digestive

After having little success with their ambitious basketball release of '85, World Series Basketball, Ocean are deciding to have another shot at the basket with the Dinamic programming team's Basket Master. This one-on-one simulator contains a two player option, slow motion close-up replay and cartoon style graphics. No doubt one to look for...

NEXT MUNF...

More reviews than you could imagine.
Hopefully we'll be getting our hands on: -

Match Day II	Combat School
Basket Master	Nebulus
Deviants	Sidewalk
Slaine	Outrun

OF COURSE it all really depends on software houses' attitude towards us. There's a lot of fanzines around, so only the most professionally and efficiently run outfits will survive.

Also: - A new column called 'What's Bugging You?'. What's wrong with Amstrad's pricing policy? Are 16-bit machines worth buying now? We want YOUR views!

PLUS Expanded playing tips, expanded contents, expanded editorial, expanded reviews.. (I think they get the message - Ed)

A SUPER QUIZ FOR SPORTSMEN

WIN A DESIGNER TRACKSUIT AND *BOBSLEIGH* FROM DIGITAL INTEGRATION



OK, so maybe nothing beats the chill of the wind and the thrill of the freezing fingers as you're coursing down the slopes of St Moritz in an Olympic bobsleigh – but we prefer to stay warm with Digital Integration's hair-raisingly hot simulation *Bobsleigh*, which (as every schoolboy knows) received 88% Overall last issue.

Now you can keep cool while you're keeping warm this winter with a **designer tracksuit** from **Digital Integration** (we haven't decided which designer yet, but rest assured it was designed and not made by accident in a sleeping-bag factory).

And you can chill out to the sizzling icy excitement (*that's enough overheated frigidity – Man Ed*) of *Bobsleigh* – there are 20 copies to give away to **runners-up**! (The tracksuit-winner gets one too, of course.)

Just answer these multiple-choice questions by circling the correct answer for each, fill in the form, cut it all out (as always, a photocopy is acceptable if you don't like disembowelling the magazine) and send it to **DASHING THROUGH THE SNOW WITH DIGITAL INTEGRATION COMP, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*** to arrive by **February 1**. The decision of CRASH's appointed judges is final in all respects, but they're warm at heart.

1 When was four-man bobsleighing first featured in the Winter Olympics?
a) 1904
b) 1914
c) 1924

2 Which country won the four-man AND two-man world bobsleighing championships this year (1987!)?
a) Sweden
b) Switzerland
c) Swaziland

3 In what year did British champs Tony Nash and Robin Dixon take the Olympic gold medal for bobsleighing – the only time the Brits have done it?
a) 1964
b) 1968
c) 1972

4 Who is the top British bobsleigh driver who worked with Digital Integration on the game (and once beat Daley Thompson in the real-life decathlon)?
a) Nick Roberts
b) Nick Nolte
c) Nick Phipps

5 Where will the February 1988 Winter Olympics be held?
a) Calgary, Canada
b) Helsinki, Finland
c) Innsbruck, Austria

6 What is the official British bobsleighing body?
a) Bobsleigh Society Of Great Britain
b) British Bobsleigh Association
c) British Bobsleighing Corporation

▶ *Bobsleigh*: **test your knowledge of the real thing**



7 What is a bob skate?
a) an antiskid technique in bobsleighing
b) a kind of fish
c) a kind of skate

8 Where would you find a bobstay?
a) on a boat
b) on a corset
c) on a bobsleigh

NAME ....

ADDRESS ....

....

.... **POSTCODE** ....


RAMPAGE™
'...the game that's
going to become the biggest cult game
of the YEAR.
It's going to be a monster...' Arcade Action
COMPUTER AND VIDEO GAMES


RAMPAGE
RAMPAGE
Bally MIDWAY MFG. CO.
ACTIVISION
Mail Order: Activision (UK) Ltd, Units 3 & 4 Lloyds Close, Finedon Road Industrial Estate, Wellingborough, Northampton NN8 4SR Tel: (0933) 76768.
TM & © 1986 Bally Midway MFG Co. All rights reserved. Activision Inc. Authorised User.
Commodore 64/128 Cassette (£9.99) and Disk (£12.99) ZX Spectrum 48k/128k/+ (£9.99). Amstrad CPC Cassette (£9.99) and Disk (£14.99). Atari ST (£14.99). Atari XE/XL cassette (£9.99) and Disk (£14.99).
Officially licenced from one of the most original and popular arcade games ever created, Rampage is the game where the nice guys don't get a look in. Grab your way through Chicago, punch up New York and jump on San Francisco. This is your chance to become one of three indescribably monsterous characters on a rampage through 85 cities in an enduring 768 different days of destruction.



A NEWSFIELD PUBLICATION
ISSUE 2 ON SALE NOW
ISSUE 3 ON SALE JANUARY 21 & THEREAFTER EVERY MONTH!
the GAMES machine
COMPUTER & ELECTRONIC ENTERTAINMENT
GRAPHICS
Mouse painting with Degas Elite
EVALUATED
More than 50 Software Reviews across 8-bit, 16-bit, 32-bit, MSX and console formats
FEATURES
Computer Nasties
The Licence Trap
The Advertising Game
Robots out of the Movies
Yes, THE GAMES MACHINE proved to be such a hit we're going monthly in the New Year – don't forget to put your regular order in now!
£1.25 monthly
BRITAIN'S BRIGHTEST MULTI-MONTHLY!

GAMES OF '88

And the last of '87 – we analyse what's coming soon, what's delayed and what's just an idea

HEWSON looks set for a violent year – with game names like *Marauder* (ouch!), *Overkill* (zapppp!), *Thunderforce* (thwacccck!) and *Blitzkreig* (sic). And coming in January there's the compilation *Four Smash Hits*.

But probably Hewson's Spectrum biggie will be ***Cybernoid***, a shoot-'em-up from *Exolon* author Raffaele Cecco. Promised for February, it features a weapon-packed ship plus plenty of narrow escapes.

Marauder's another straightforward shoot-'em-up – 'inevitably', says the software house's boss Andrew Hewson, reflecting on his vicious line-up – but Hewson also plans a fusion of shoot-'em-up and road-racer in . . . well, a game with no name yet.

Ariolasoft is adding to the plethora of labels with **Magicbytes** – and an impressive launch line-up. First off is ***Clever & Smart***, a slapstick computer comedy packed with clues and problems, but things get darker after that.

Magicbytes's ***Paranoia*** (due for February release) is compared to George Orwell's novel *1984*. The world is controlled by a tyrannical, omniscient computer, and only by pretending to conform can you carry out your escape plan.

And the arcade/strategy scare-'em-up ***Vampire's Empire*** takes you into the death-imbued depths of Dracula's castle to destroy the vampire with light. Garlic, mirrors and clichés also figure prominently.

Mind you, Ariolasoft's *always* adding to the plethora of labels – just a few months ago **Reaktör** appeared with a fistful of releases and then disappeared. Now **Reaktör**'s melting down with excitement over ***Out Of This World***, 15 levels of alien-blasting.

Mirrorsoft's keeping its feet on the ground and gets off to an old-fashioned start with ***Andy Capp***, the official licensed version of the long-running comic strip (as seen in *The Daily Mirror*, a corporate relative of Mirrorsoft . . .).

All the Northern nuances of superskiver Andy's comic-page character appear in the arcade adventure – from chancing your last quid at the bookie's to scrounging from long-suffering Flo. *Andy Capp* is out mid-December on Spectrum cassette and +3 disk, and there's a competition in the December 28 *Daily Mirror* to win the original packaging artwork drawn by the character's creator Reg Smythe.

From Ormskirk to Omsk . . . in January comes the infuriatingly difficult puzzle test of nerves and coordination ***Tetris***, programmed in the Soviet Union.

Denton Designs (*Frankie Goes To Hollywood, The Great Escape*) go to Mirrorsoft for ***Fox Fights Back***. So far just an idea, it's the first fox-hunting game we've heard of but guaranteed to stir the violence-in-games lobby.

And then there's ***Dark Castle*** by the American design company 360, which Mirrorsoft spokesperson Pat Bitton calls 'super whizz-bang' on 16-bit.



► *Clever & Smart*: **comedy launches Ariolasoft's Magicbytes label**

So that's already half of Mirrorsoft's release schedule for 1988 – six to eight games, says Bitton, 'more than this year but we haven't been terribly active this year. We're going to be hyperactive next year.'

Konami continues to put its coin-ops on the Spectrum (at least, those which Ocean doesn't; must be an ekonami of scale) – coming soon are ***Iron Horse***, a fast-moving, fast-shooting Western game set on a train, and ***Salamander***, hyped by Konami as 'the *Nemesis* sequel'.

US Gold's big arcade conversion is ***Out Run***, with five courses of Ferrari road-racing straight from Sega's famous hydraulic coin-op. Hills and hurtling trucks are added to the usual perils of driving games; *Enduro Racer* will seem like a Sunday afternoon in the country after this.

Gauntlet II, sequel to the top-selling Issue 37 Smash, adds new creatures, dangers, magic powers and bitter battles to the much-cloned original in over 100 levels of mazes. ***World Class*** ***Leaderboard*** is an update, too – of the more sedate golfing sim *Leaderboard* released earlier this year.

But US Gold's champion sports package is ***California Games***, on the **Epyx** label – six simulations from the coolest state including frisbee-throwing, roller skating, BMX bike racing, foot bagging (keeping a bean bag up in the air without using arms – sounds silly when you spell it out), skateboarding and of course surfing.

And from the US Gold-owned label **GO!** there's ***Bravestarr***, set a little to the east and a lot into the future – a Wild West-style superhero's bizarre crusade through the planet of New Texas.

Also from GO! comes Capcom coin-op conversion ***Sidearms***, an orgy of waggling, shooting and vivid graphics, as well as ***Wizard Warz***, a fantasy role-playing game going heavy on the graphics as well as complex spells and character traits. You're running for Chief Wizard – and in *Wizard Warz* campaigning means magically sending all other contenders to the back



► **US Gold's** *Out Run*: **giving** *Enduro Racer* **a run for your money?**

►

benches.

GO!'s ***Captain America In The Doom Tube Of Dr Megalomann***, a licence of the Marvel Comics character. Yes, it's time to save the world again – riding the eponymous superhero's sky cycle and battling through the self-epicentred Dr Megalomann's underground headquarters to find a nuclear missile.

What of the Activision stable? Well, from **Electric Dreams** there's a strong opponent for US Gold's *Out Run* in ***Super Hang-On***, a Sega coin-op conversion with 18 levels and four tunes.

We're not supposed to call **System 3**'s ***IK+*** a sequel – but it's an enlarged version of the two-year-old *International Karate*, adding a third fighter and new kicks.

It's back to true sportsmanship for programmer Kevin Toms's classic team-management simulation – **Prism** promises ***Football Manager II*** – and onto the track for our ex-favourite racing star in ***Nigel Mansell's Grand Prix*** from **Martech**.

It's been held back while Martech negotiated a distribution deal with aspiring American biggie **Electronic Arts**; EA admits that after early hype prompted by its massive *PCW* Show presence things have gone rather slowly, and adding Martech's ten-odd games a year to its catalogue may help persuade small retailers it's worth dealing with the iconoclastic company.

EA's own Spectrum plans as outlined by President Trip Hawkins in a CRASH interview – everything from *Chuck Yeager's Advanced Flight Simulator* to *Mini-Putt* – may have been rash promises, because there's no sign of a single title. Still, the company says growing pains are over.

(Will EA sign yet another label to swell its distribution package, which also includes CRL and Nexus? No, say officials – but then they said that before the Martech deal.)

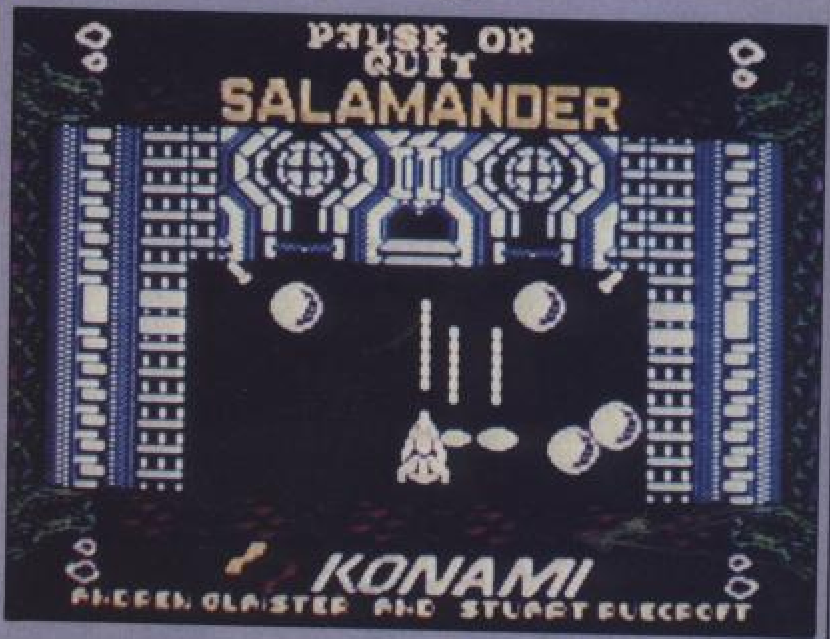
Finally, there's a unusual combat game from **Piranha** – unusual because it's not cute and it's not a licence. ***Gunboat*** sends you on a high-tech search-and-destroy mission against enemy submarines.

And, yes, we're *still* waiting for Piranha to finish ***Judge Death*** – dealing with programmers in Budapest is taking longer than expected.

.... *compilations: page 34*



► Konami's *Salamander*: 'the *Nemesis* sequel'





► *Denizen* from Players: space action with Jabba McGut

MORE FROM THE BUDGET BOOM

TALK ABOUT walking the plank – whoever thought of calling Software Publishing Associates' new budget label **Pirate**?

But it's got a massive line-up including ***Apache Raid***, ***Collywobbles***, ***Vice Versa***, the addictive little *Cosmic Kanga* arcade clone ***Murphy***, and ***Knightfall***.

And that's just the beginning. Later in December come ***Dusty Droid & The Garbage Gobblers*** (these sound like cutesy titles from 1983 . . .), ***Gang Plank*** and ***Keller***, and then in January Pirate pushes off ***Marine Academy*** (for those who flunked *Combat School*), ***O.K. Yah!*** and ***Tenet***.

No sign of anything more on Pirate's full-price sister label, **Crysys**, though – the first Crysys game, *Erik: Phantom Of The Opera*, is reviewed this issue.

Hewson's £2.99 **Rack-It** label promises ***Overkill*** for early January – it sounds like standard penetrate-the-security-complex-and-disable-the-weapons stuff – and two more for later in the year. ***Thunderforce*** throws you in a dungeon a hundred years hence (well, 99 years hence by the time it's released) and pits you against violent, ruthless guards; in ***Blitzkreig*** you shoot 'em up from a tank and helicopter.

Everything on the Rack-It label will be available for the Spectrum, says the eponymous Andrew Hewson, because 'it's much easier to do budget conversions than full-price ones'.

Brace yourself for an onslaught of *Grand Prix* budget titles – hot on the tires of Code Masters's successful *Grand Prix Simulator* comes ***Grand Prix Tennis*** from **M.A.D.**. (They know a good racket when they see one.)

Also on the M.A.D. list is ***Energy Warrior***, and out on **Mastertronic**'s multifarious other labels are ***Knightshade*** (lively!) on **Ricochet** and a host of rereleases.

US Gold's ***Kung Fu Master*** (18 months old) is now out on **Americana**, and Mirrorsoft's ***Action Reflex*** (the same age) is on Ricochet alongside Ultimate's three-year-old classic Smashes ***Knight Lore*** and ***Alien 8***.

And from **Players** there's ***Denizen***, a space action cliché (with a baddie called Jabba McGut!) from the programmers of *Riding The Rapids* (reviewed on page 168).

Players also has a few more £6.95 two-game ***Zap Paks*** crashing onto the Spectrum +3. *Joe Blade* and *Xanthius* are already out on a single disk; a set of *Dizzy Dice* and *Riding The Rapids* is set for December, along with another of *Cybernation* and *Supernova*. The packs also include demos of Players games as yet unplayed.

.... *budget reviews: page 165*

GREMLIN SPORTS

GREMLIN GRAPHICS is set on sports this Christmas – with a line-up including ***Tour De Force***, ***Gary Lineker's Superstar Soccer*** and ***Alternative World Games***.

Tour De Force gives the power to your thighs in a hectic, hazard-packed race through five countries.

Gary Lineker's Superstar Soccer combines management and midfield; you start the game as manager of a washed-out no-hope team (name your favourite) and steer it through nine seasons and four divisions against 63 competitors.

Trade players and coach the team – by choosing one of a half-dozen offensive and defensive strategies – and then control the centre forward during the match. The computer manages your goalie, as well as the opposing team if you go for one-player mode.

Superstriker Lineker's connection with the game is a bit tenuous – it's more about management than the nitty-gritty of the field – but hey, it makes a good poster. (And a good board game – Gremlin, diversifying, expects to sell over 150,000 of its first board game, *Gary Lineker Footballer Of The Year*.)

The first parody of those deadly serious macho sports packages like Ocean's *California Games* has arrived – Gremlin's *Alternative World Games* features sack-racing, boot-throwing, pole-climbing and wall climbing. Silly graphics and absurd music add to the fun.

But just in case we think Gremlin's all sweetness and light, there's also ***Blood Valley***. 'The smell of blood is in the air,' the publicity told us, and we preferred to read no further. Injuries in the second half are about all we can take.

THOSE CRAZY TIE-INS

RAPIDLY running out of obvious licences (though nobody's done a *GAC'd Macbeth* yet), the software houses turn to the dregs of culture for their tie-ins.

Contrived licence of the year must be ***Droids*** from **M.A.D.** – rather vaguely described as an 'exciting phenomenon', it's based on the irritatingly cute robots R2D2 and C3PO from *Star Wars*.

Superior Software must be feeling silly, too. There's a big licence coming from Superior 'before Easter' – ***All Because***, based on the TV ads for Cadbury's Milk Tray chocolates!

The ads, which some newborn babies won't have seen, show a superheroic actor going through incredible adventures to reach his lady love and hand her the chocolates – 'and all,' the final line says, 'because the lady loves Milk Tray'.

So in Superior's licence there are five subgames based on the ads: skiing, hang-gliding, exploring a desert, subaqua diving and motorcycle-leaping across the Grand Canyon. We love it.

More plausibly, from **Activision** comes ***Knightmare***, an arcade adventure riddled with riddles. It's licensed from the Anglia TV/ITV network role-playing game show which mixes live action and computer-controlled graphics.

Also from Activision, ***Predator*** – based on the skin-ripping new Arnold Schwarzenegger/20th Century Fox movie which mixes live action with dead action. Game follows film closely, with the player fighting through a Latin American jungle to repel the eponymous alien.

Still in the jungle, **Cascade** has the licence for Paul Hardcastle's h-h-h-h-hit song ***19***. Publicity makes a thin pretence of exploring the angst of an antiwar generation, but there are those who think it sounds like *Combat School*.

Still in the jungle, **Piranha** has ***Roy Of The Rovers*** coming soon – in which connection, incidentally, we have been asked to point out that the Melchester champion is real and not a fictitious character as imputed by John Minson in CRASH. Honest.

Finally, a handful of licences *someone* had to buy.

US Gold has acquired official licences to Charlie Chaplin, James Dean and Marilyn Monroe and plans to release *The Seven Year Gold Rush Without A Cause* across all formats. No, seriously, there is a Chaplin make-a-movie (shoot-'em-up?) game in the works, but Dean and Monroe are probably best left to memory and postcards.

And **Argus Press Software** (see article in this section) is working not only on another ***Flintstones*** game (Wilma vs Fred; you play Fred or Barney) but also on the game of a comic which nobody's allowed to identify.

Still, we're sure that as it whizzers through your Spectrum's chips you'll have a dandy beano of a time. Judy, Mandy, Debbie and Buster did with a demo copy; topper the range, they found it, a right little plum, but it'd be pippin those old beezers at Argus if we mentioned the name.

tie-ins: page 38

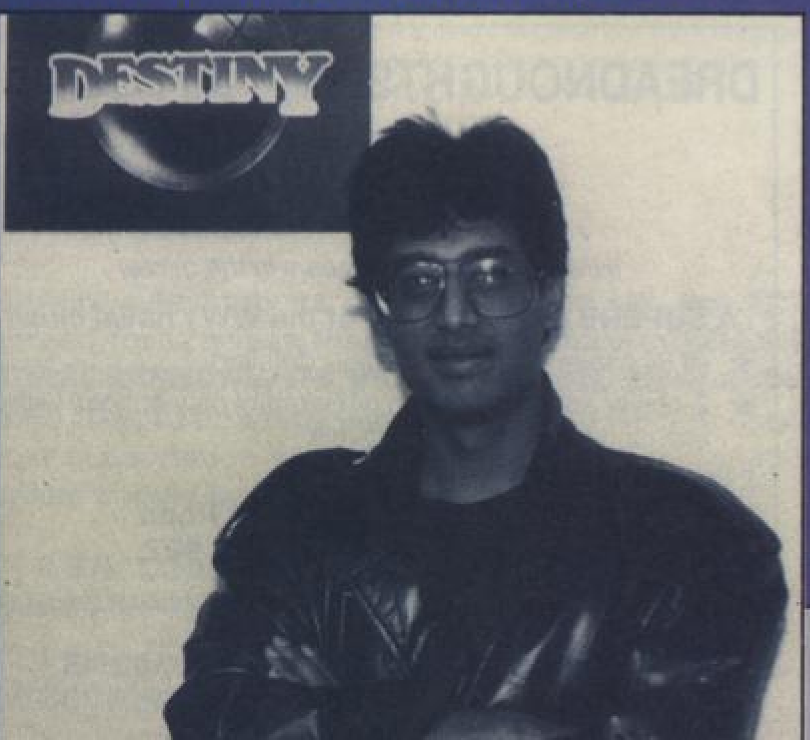
MEN OF DESTINY

DESTINY SOFTWARE is launched this New Year with two Spectrum titles.

Teladon is, the producer claims, a technical record-breaker for the Spectrum – two completely different environments load at one go. The first half of the game by Nick Eatock (*Greyfell*, *Sorderon's Shadow*) takes you fighting through a 3-D valley on a hover-bike; the second is an isometric-3-D shoot-'em-up which calls for lots of map-making.

Also from Destiny comes ***Yeti***, an arcade adventure set in Tibet's Himalayan mountains. It's a search for the legendary and genuinely eponymous abominable snowman, of course, but you're up against the Dalai Lama's protective disciples. The north face of Everest sounds easier than this challenge from Cybadyne – the team behind Ace's *Xecutor*, which includes Christian Urquhart (*Daley Thompson's Decathlon*).

► Ex-Starlighter Francis Lee: launching full-price Destiny Software



ARGUS RENAMED IN MASSIVE CHANGE

ARGUS PRESS SOFTWARE has been bought by its Managing Director Stephen Hall from Argus Press Group, the newspaper-publishing group which launched Argus Press Software and its labels Quicksilva, Bug Byte, Mind Games and Lothlorien.

Hall now owns all the software house's shares and will rename it Grand Slam Entertainment.

1988 releases will include ***Peter Beardsley's Football Game*** (a playing simulation), ***The Football Association/England Team Game***, and a ***Grange Hill*** arcade game following on from Argus's successful licensed version of the TV series earlier this year.

Coming even sooner are ***The Hunt For Red October***, based on Tom Clancy's best-selling submarine novel; ***Pac-Land***, the return of Pacman in an Atari/Namco coin-op conversion;; and arcade adventure ***Terramex***.

Pac-Land *comp: page 37*

ELITE TO LAUNCH BUDGET LABEL

ELITE is to launch a new budget label after Easter, despite the closure of its £2.99 Classics range a year ago. The company says it has about 100 full-price titles ripe for rerelease.



► Code Masters wunderkind Richard Darling (left) and David Darling (right): much-hyped by pictures like this

IS CODE MASTERS GETTING IT RIGHT?

NO SOFTWARE HOUSE is quite as noisily blatant in its self-promotion as Code Masters – yet nothing in the software industry has had as much media coverage as the image-conscious budget house, now trying to improve its product too.

From *Options* to the *Financial Times*, *Today* to style mag *i-D* to *Media Week*, Code Masters and its two young bosses (20, 21) have been touted as the country's most successful, dynamic, go-ahead, just plain lovable software producers.

Spectrum-owners have known the truth behind this for some time, and Code Masters has acquired a reputation for £1.99 games worth that at most. They're nice little earners, mind you; nearly all make the top-ten sales charts, and Code Masters claims to be the biggest-selling software house in Britain, having doubled its share of the budget market from 6.3% to 12.8% between August and October.

And now the quality of releases like *Professional Ski Simulator* and *Dizzy* (both high 70s in CRASH) shows Code Masters is aiming in a new direction – up. The **Code Masters Plus** range will feature £4.99 games spread over two cassettes. One cassette contains the straightforward game (as available in the £1.99 range) plus a more difficult version; the second cassette has extra levels.

First out on the new label is *Jet Bike Simulator* by the Oliver twins, Philip and Andrew, whose work (including *Dizzy*, *Ski Simulator* and the less well-reviewed *Grand Prix Simulator*) accounts for 20% of the company's sales.

It sounds like the new label's name is just right – *Jet Bike Simulator* is a standard Code Masters simulation (overhead-view racing) with 24 extra scenarios on the second tape to account for the 'Plus' tag. The word 'simulator' is 'a good addition to a title which helps it sell', says Code Masters marketing man Bruce Everiss. Leopards and spots and all that . . .

WIN ANY GAME IN CRASH PLUS THE COMPLETE T-SHIRT RANGE IN A PRETTY HAIRY COMP


A

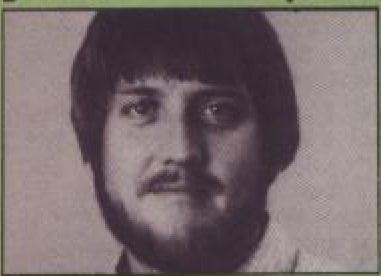

B

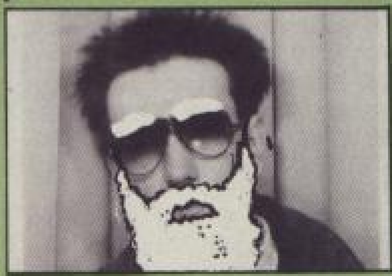

C


D


E


F


G


H

LENIN had one. So did Franco Frey. Don Johnson always looks like he's about to have one, Mike Dunn couldn't if he tried (he's so young!) and no-one knows what Lloyd Mangram sports beneath that paper bag.

Father Christmas has a beard, too – but till you can sort out these impostors, we won't let anyone claiming to be Santa into the Towers to pick up your presents. (OK, yes, we accept this is a transparent lie, but it's perrectly true that you could get some of the latest games free by identifying the men behind the beards.)

Just put the letter of the right photo against each name below. But be careful – there's one beard we *haven't* named, and you'll have to tell us who that is too. (Hint: not Mike Dunn.)

The first entry picked from the depths of Lloyd's beard – gave it away! – will win **the complete CRASH T-shirt range** (as advertised on pages 166-167) plus **any game reviewed in this issue of CRASH** (winner's choice).

Ten runners-up will get the game of their choice from this issue, too. So don't forget to tell us what you'd like if you win.

Send your entries and the filled-in form to **BEARD AND WONDERFUL COMP, CRASH, *PO Box 10, Ludlow, Shropshire SY8 1DB*** to reach us by **February 1** (think of it as an early present for Christmas '88). As usual, the decision of CRASH's appointed judges is final in all respects, so you may have to take it on the chin.

NAME ....

ADDRESS ....

....

.... **POSTCODE** ....

IF I WIN, I'D LIKE THIS GAME FROM ISSUE 48 OF CRASH ....

....

Just write the right letter beside each name . . .

Kevin Toms (*Football Manager* programmer)
Sir Clive Sinclair (Spectrum inventor)
Graham Stafford (Design – or is he Design?)
Greg Follis (Gargoyle Games)
Alan Sugar (Amstrad boss)
David Crane (Activision founder)
Scott Adams (Adventure International)

And then there's the mystery man . . .
What letter is his/her picture?
And who is it? ....

Crash Competition

RE: SUBSCRIBING TO CRASH

Dear Sir/Madam

It has been drawn to my attention that this branch has not yet received your CRASH subscription order. I trust you will rectify this unfortunate situation at your earliest convenience, and I enclose our form number AOFH(467)-B-DG-89 to be filled out in triplicate and returned with your settlement by January 6 in order that you may receive Issue 49.

Yours faithfully

Guru Denise

CRASH subscriptions cost £15 in the UK and £22 abroad, for 12 issues. Please send this form to: CRASH SUBSCRIPTIONS, *PO Box 20, Ludlow, Shropshire SY8 1DB*, to arrive by January 6 if you wish to start your subscription with Issue 49. Cheques and postal orders should be made payable to NEWSFIELD LTD.

☐ **I ENCLOSE £15 FOR A NEW CRASH SUBSCRIPTION IN THE UK**

☐ **I ENCLOSE £22 FOR A NEW CRASH SUBSCRIPTION ABROAD**

NAME ....

ADDRESS ....

....

.... **POSTCODE** ....

PLEASE DEBIT MY VISA/ACCESS ACCOUNT £ ________

NAME AND ADDRESS OF CARDHOLDER (IF DIFFERENT FROM DELIVERY ADDRESS ABOVE):

NAME ....

ADDRESS ....

....

.... **POSTCODE** ....

PLEASE CHARGE MY ACCOUNT NUMBER

EXPIRY DATE ....

SIGNATURE ....

ZX SPECTRUM

THE CLASSIFIEDS

CRASH BACK NUMBERS

COMPLETE SET OF CRASH from issue 1 to 47. All in binders. Offers to: J Attwood, *63 Aylsham Road, Norwich, NR3 2HF.*

CRASH NUMBERS 5-23 Good condition. Will sell separated or the lot. Phone: 061 633 9198 ask for Neil.

EVERY ISSUE OF CRASH (1-44) for sale. Will sell in groups, or split. Extreme sentimental value! Reasonable offers to: Simon Roberts, *Marshton, Upper Denbigh Road, St.Asaph, Clwyd, Ll17 0RR.* Tel: 0745 582627.

WANTED CRASH ISSUES 7 and 12. Will pay a good price for the magazines if in good condition. Price negotiable. Tel: 041 638 1839 ask for Richard, evenings or weekends only.

FOR SALE CRASH issues 2-45, sell individually or as a set. Cash or other offers. Write to: David Howells, *Pencoed, Capel Bangor, Aberystwyth, Wales, SY23 3LR.*

WANTED CRASH ISSUES 1,7 and 12. To sort out details Tel: Liss 892347 or write to: Simon Cornwell, *Coombe Way, Harting Coombe, Rake, Liss, Hants, GU33 7JE.*

FANZINES

FORGET OTHER MAGS the best one has arrived. The Speccy Mag is full of reviews, maps, pokes, charts and lots more. Send 50p to Lee Widdows, *4 Friars Avenue,Shefield,Brentwood, Essex, CM15 8HY.*

NEW FANZINE about Spectrum software, hardware and video reviews plus more. For further details send S.A.E to: Mark Smith, *20 Foxfield Avenue, West Gate, Morecambe, Lancs, LA4 4SS.*

IT'S COOL, IT'S FAB it's Micro-Byte with lots of features including computer, electronics, film and RPG reviews. Send an A5 S.A.E to: Micro-Byte, *Gorse Bank, Garth, Powys, LD4 4AN!*

HOY GLOMBLES! SOS is the answer to your distress call. A totally slappy Fanzine on Spectrum games and Spectrum games only. (Mostly). 40p plus stamp to: Will Brooker, *100 Woodhill, Woolwich, London, SE18 6JL.*

SPEC-POKE a fantastic Spectrum fanzine, includes reviews, pokes, adventure, help etc. Send £1 cheque/po and a S.A.E to: Gerald Witherington, *4 Westfield Road, Rhyl, Clwyd, North Wales, LL18 4PN.*

PRO USER is a Spectrum mag, pokes and tips needed or if you would like a copy send 50p and an 18p stamp to: Glen Stanbridge, *Stoneridge, Upperthorpe, Westwoodside, Doncaster, South Yorkshire DN4 2AQ.*

SPECTRUM SMASHES is a new fanzine for your Spectrum. It has forty pages and is only 30p. So write to: Mark Bruce, *56 Baldwins Hill, Loughton, Essex, IG10 1SF.*

TAPE FANZINE Professional and amateur software, PBM and music reviews. Send game for review and/or S.A.E for details of issue 1 to: Paul Brogden, *100 Liverpool Old Road, Much Hoole, Preston, Lancs, PR4 4QA.*

TAPE MAG is now only 75p a month. For your copy send 75p to: Tape Mag UK, *22 Bridle Close, Banbury, Oxon, OX16 9SZ.* Tape Mag comes on tape.

HARDWARE SALES

RUBBER KEY SPECTRUM for sale, with black and white Portable TV, Tape Recorder, Interface and 21 games. All for £100 o.n.o. Quick sale needed. Ben Parry, 0291 424662.

128K +2 UNDER GUARANTEE Kempston Mouse, SpecDrum Cheetah Joystick. All boxed, recent software, loads of mags. Worth £450 sell for £250 o.n.o Bargain! Tel: Andrew Rea, 0626 68491.

AMX MOUSE GP505 Printer - £45 each or both for £75. Both in excellent condition. Alex Waddell, *136 Mirren Drive, Duntocher, Glasgow, G81 6LD.* Tel: 0389 76377 Genuine reason for sale.

SPECTRUM 128K Data Recorder, Microdrive + Interface 1, Multiface 128, Joystick Interface, Joyball, £200 of software, 20 cartridges, 30 spectrum magazines, 3 books, worth over £450. Sell for £200 o.n.o. Phone: 040 922 447 Evenings.

SPECTRUM +2 FOR SALE Printer, Joystick, 50 games, Portable Mono Television, Posters, Atari Console. All for £250! Barry Hookway, 01-803 3873g

SPECCY 48K with Interface II and five new games. Very good condition, sell for £80 or swap for Commodore 64 and data cord. Contact Mark Cowan, 0469 75046.

FOR SALE Spectrum 128 plus lots of hardware and software. £200 o.n.o. Write to: Mr E Lotman, *11 Rebecca Court, Highview Road, Sidcup, Kent, DA14 4EQ.*

SPECTRUM + VTX5000 MODEM, Wafa Drive, Joystick Interface Plus £200 of software. Any offers Phone: 03212 4336 or write to: Jason Bennett, *27 Park Croft, Polegate, East Sussex, BN26 5LB.*

WELL CHEAP CHEETAH Sweet Talker (speech synth) boxed with instructions. In perfect condition only £10 plus postage. Sale due to upgrade. Phone: Anil Seth on 02357 3160 (after 4pm).

SPECTRUM Beta Disk Interface, 5.25 inch Drive, Games Disk, £175 worth of tape software, switchable Joystick Interface (Kempston, Cursor, I2), Quickshot Two Joystick. Any serious offers. Tel: Rochdale 56823 and ask for Mark.

ZX SPECTRUM + with Joystick and Interface. Modem with comm. software, Data Recorder. All boxed and in good condition. £192 with over £500 software, sell for £250. Tel: 041 357 3306.

FOR SALE SPECTRUM + 48K, Interface, Joystick, Tape Deck, Dust cover, plus two games for £60. Tel: Maldon 783619 ask for Stephen Lincoln.

SPECTRUM 128K +2 for sale. Excellent condition. Plus games. Hardly used. £100. Tel 0895 442659 after 6pm and ask for Dave.

48K SPECTRUM Data Recorder, two port Interface, Kempston Joystick and leads, plus over £500 worth of original games in 3 cassette boxes. £200 o.n.o. Phone: 0245 321123 ask for Martin.

BOTTOMS UP! O.K Now I have your attention, I'm selling a MSX with a remote control robot, plus games. Good condition, worth £300 sell for £125. Phone: Reading 867395 after 6pm, ask for Stefan.

FOR SALE 48K Spectrum computer, with Light Pen, RAT, and many other extras including Lo-profile keybord, plus software. £150. Tel: 0773 863265 ask for Paul.

ZX SPECTRUM PLUS with Interface 1 and Microdrive Interface 2, Multiface 1 Quickshot Joystick, loads of software, Data Recorder and many magazines including all issues of Input £300 ono. Tel: 01-397 3089 after 5pm and ask for Marcus.

SPECTRUM FOR SALE re-faced recently, Tape Player, 200 games, Currah Speech, Interface, 2 Joysticks and every issue of CRASH worth over £600 cost £160 ono. Tel: 0253 824288.

HARDWARE SWAP

WILL SWAP MY Joyball for a Quickshot II or Cheetah 125 Joystick. Joyball is in brilliant nick. Please make sure joystick is in good condition before applying. Phone: 0670 761283 ask for Gordon.

SWAP SNAPSHOT II Interface and software, very little used, for ZX Interface one or any offers considered. Contact: Connor Sadler, *40 The Oval, North Anston, Sheffield, S31 7BY.* QRY

LOTS OF STUFF to swap. Sharp Data Recorder, new, boxed. Snapshot II. New model 200. Games to swap. Ken Maclean, *15 Tom-Na-Faidhir, Claggan, Fort William, PH33 6PU.*

INK PRINTER FOR Spectrum 2 wanted. Will swap for cash, hardware or software. Write to: Lee, *7 Longfold, Maghull, Merseyside, L31 6AF.* Tel: 051 531 0102.

HARDWARE WANTED

WANTED DEUS EX MACHINA - for cash or as a swap - and a VTX 5000. Phone: 0734 479468 ask for Tim or leave name and number.

WANTED MULTIFACE ONE must be reasonable also 128K wafers for wafadrive. Write to: Paul Balmer, *23 Percy Gardens, Whitley Bay, Tyne & Wear, NE25 8RF.*

WANTED SPECTRUM THERMAL printer in good working order. Plus any printer paper. You state the price. Tel: 0272 843293 after 5pm and ask for Pierre.

WANTED ROTRONICS WAFADRIVE or Microdrive and Interface 1. Will swap for 22 games including *Elite, Tomahawk, Ping Pong* etc. Ring Gary on 0642 558021 after 5pm except Wed and Thur.

WANTED MULTIFACE ONE or Snapshot 2. Will swap for DK Tronics Lightpen, Designing Pencil and *Friday 13th,* must be in good condition. Tel: 0388 818553.

PRINTER AND INTERFACE wanted for 48K Spectrum £25 max. Tel: 0587 20974 ask for Alan.

WANTED URGENTLY Working Multiface one. Swap for many games. All original. Write to: Dan Warner, *7 Osberton Road, Summertown, Oxford, OX2 7NU,* or Phone: 0865 511775 after 4pm and ask for Dan.

WANTED COMMODORE 64, plus leads and tape recorder. Send lowest price to: Steve Gallon, *8 Sunnidale, Fellside Park, Whickham, Newcastle Upon Tyne, NE16 5TT.*

PROFESSIONAL KEYBOARD WANTED. My girlfriend is learning to type so rubber keys are no longer good enough. If you can help contact: Ray Casson, on 0946 63600 (Good excuse, huh?!)

ALPHACOM POWER PACK or complete outfit. Contact: K A Schimmel, *5 Darwin Close, Nottingham, NG5 9LN.*

HOMEGROWN SOFTWARE

EXHANGE UNWANTED cheques/PO's value £2.75 for brand new copy of graphic adventure *Homicide Hotel,* as recommended in September's CRASH (84%). Send to: Wallsoft, *10 Wheatlands Park, Redcar, Cleveland, TS10 2PD.* QRY

ADULTIA mind blowing, humour filled adventure for your Spectrum. Beware it won't be easy. £2.00. Sent within 7 days. Cheques or PO's to: G M Dobbs, *37 Bryn Hedd, Hewdreforgaw Estate, Gufach Goch, Nr.Porth, Mid Glam, CF39 8UT.* No cash please.

PBM

PBM. Three great PBM games, boxing fantasy and war games. Turn costs 40p. For more details and start-up write to: Anthony Brown, *East Park Avenue, Hull, N.Humberside, HU8 9AE.*

PBM! *Domain* is the latest play-by-mail game, a futuristic land ownership game. Great value and enjoyment. Send S.A.E to: Domain Systems, *4 Park Grove, Bexleyheath, Kent, DA7 6AR.*

PBM SOCCER MANAGER new league starting the ultimate so far in PBM soccer games. Prizes for winning managers. S.A.E to: R Sullivan, *47 Thors Oak, Stanford-Le-Hope, Essex, SS17 7BZ.*

PBM Sector ZZ9 Plural Z Alpha. Hand moderated Sci-fi PBM. Trade, war and diplomacy. S.A.E to: P Brogden, *100 Liverpool Old Road, Much Hoole, Preston, PR4 4QA.* First five replies - free setups!

COMPUTER-MODERATED SOCCER PBM. Detailed print-outs, free turns offer and more for only 50p and stamp per turn. S.A.E to: PMS, *554 Goresbrook Road, Dagenham, Essex, RM9 4XD.*

SOFTWARE SALES

GAMES FOR SALE 10 games on one tape for only £2. Also a pokes tape with over 50 pokes for free. Send a S.A.E. to: Marc McLean, *164 Cumbrae Crescent (South), Hawthornhill, Dumbarton, Scotland, G82 5AR.*

WIDE VARIETY OF games including *Bombjack, Bobby Bearing, Skool Daze, Ghost Busters* and lots more. 27 in all, only £30. Contact: Mark Andersen 0273 36084.

SEND FOR YOUR free leaflet containing many second hand titles. Write to: C Hirst,

41 Station Road, Honley, Huddersfield, West Yorks, HD7 2LL. Please include a S.A.E.

SOFTWARE FOR SALE send a S.A.E for more details to: Ian Forbes, *14 Dorset Avenue, Barley Mow, Birtley, Chester-Le-Street, County Durham, DH3 2DU.*

GAMES FOR SALE all original, prices from 50p. Also Spectravideo Joyball for sale, only £10. Phone: 0691 652989 after 6pm, ask for Adrian.

AM SELLING OLD games at less than 50% shop price. Full list from: Ian Sumter, *10 All Saints Close, Springfield, Chelmsford, Essex, CM1 5HT.* All letters answered. First come, first served. I pay P&P.

30 GAMES INCLUDING *Rocky, Chess, Wally, Cylu, Jet Set Willy, Bruno, Zaxxon, Ghost Busters, Froggy, Splat, Arcadia, Pyjamarama* and *Pheenix Pyramid.* Cost over £150, will sell for £40. Will not split. Phone: 0923 30868 ask for Peter.

SPECCY SOFTWARE FOR SALE. 140 plus games from 75p. All originals. *Gauntlet* £4, *Mercenary* £5, *Elite* £6, *Cobra* £3.50. Phone 0285 66370 or write to: Tara Morton, *35 Bowling Green Avenue, Cirencester, Glos, GL7 2HB.*

SPECTRUM GAMES *Gauntlet, Highlander, Prohibition, Deep Strike, Cyberun, Space Harrier, Tapper, Avenger, The Boggit, Kat Trap* and *Butch Hard Guy.* £3 each. All originals. Darren Martin, *74 Church Road, Topsley, Hereford, HR1 1RS.*

SOFTWARE SWAP

HELP I NEED *Doomdarks Revenge.* Will swap for Curragh Speech. Wot a bargin. Write to: Paul Gale, *1 Cumbrian Way, Millbrook, Southampton, Hants, SO1 4AP.* It would help if you were local.

GAMES TO SWAP send your list for mine. Over 250 games. Write to: Paul Shanks, *57 Outer Circle, Talinton, Somerset, TA1 2BY.*

SPECTRUM SOFTWARE EXCHANGE CLUB. Tired of your software? Then write to us to obtain details of this club. SSEC, *7 Longfold, Maghull, Merseyside, L31 6AF.* Send a S.A.E.

HUNDREDS OF GAMES to swap. Send your list for mine. (Anyone into war games) (Irish cyclists rule). Write to: Dezzy Gibbons, *Bodeen, Tatoath, Co.Meath, Eire.*

WILL SWAP *Cauldron II, Super Soccer, Cyberun,* or *Fat Worm* for *Exolon, Bombjack, Zynaps* and *Green Beret.* Phone: 0203 662611 ask for Daniel.

PLEASE CAN ANYONE swap *The Living Daylights* for *Leader Board.* For more details Tel: 0723 352342 and ask for Paul.

70 PLUS GAMES to swap. Send your list or S.A.E. for mine. Mr C Cooper, *1 Carr Manor Avenue, Leeds, Yorkshire, LS17 5BJ.*

DO YOU LIVE IN Barnsley? Are you fed up with your old games? Then swap them for my games. Write to: Robert Sorfleet, *168 Huddersfield Road, Flat 3, Barnsley, S75 1HA.*

SOFTWARE SWAPS and sales club. Buy, sell and swap games. Free games for the first 10 members. For more information send a S.A.E. to: J Pancae, *19 Cotswold Avenue, Sticker, Cornwall, PL26 7ER.*

WILL SWAP GAMES adventures with you. Send your name, address and your list as soon as possible to me. Michael Godney, *Galway Road, Rosecommon, Ireland.*

WANTED: all your fancy loading routines. Will swap the latest software including: *Starglide, Exolon, Batty Barbarian, Wizball* and much more. Also wanted Multiface 128. Tel: 0563 43190 ask for Scott.

I WILL SWAP *Leader Board, Scooby Doo* for *Killed Until Dead.* Phone: 0232 867807 and ask for Joseph. After 6pm.

YO! WANNA SWAP SOFTWARE? If so, please contact Samu Mielonen, at: *Hameenpuisto 15 A28, 33210 Tampere, Finland.* P.S. Over 900 titles to swap! Trade Enquires Welcome . P.P.S write soon, don't hesitate.

48/128 GAMES TO SWAP. I have over 1200 games and I will swap with anyone. Many latest titles. Please write to: Jukka Kosonen, *Kumpu 58700, Sulkava, Finland. P.S. Including 3!*

***HI! I WILL SWAP** my games for yours. All mine are top games. Send your list for mine to: Paul Ryan, 292 Northway, Maghull, Merseyside, L31 6BQ.*

SWAP *Chiller, Transmiter* and *Sigma 7* for *Radarscan, Destruct, Exolon* or *Sidewize.* From: Matthew Hutchinson, *Forest Edge, Rhodes, Minnis, Nr.Canterbury, CT4 6XX.* Tel: 862875.

WILL SWAP *Starglider* for *Elite.* Also swap *Quartet, Dragons Lair 2, Army Moves* and *Cobra.* Want *Sabateur 2* and any new top games. Phone: 061 633 6488 and ask for Andrew.

YOU WANT GAMES. I got them, send your list for mine. I have stuff like *Cobra, Barbarian, Living Stone, Sabotuer II, Wonder Boy, Arkanoid* and *Silent Service* etc. N. Boeren, *Voorhuis 15, Drachten (FR) 9205 BD, The Netherlands.*

MANY GOOD GAMES to swap including *Exolon, Trap Door* and *Gauntlet.* Your list for mine. All letters answered. Write to: Jonathan Livingstone, *15 Duart Drive, Newton Mearns, Glasgow, G77 5DS.*

WANTED *AMX Mouse, Artist II* and *Animator 1.* Will swap for *Enduro Racer, Batman, Uridium, The Sentinel* and many others. All originals. Tel: 0582 507696 ask for David.

WANTED *Chaos, D-Day* and *Battle Cars* by Games Workshop. Swap for *Druid, Thantos, Popeye, Thrust, I Ball, Rats* or other. Tel: 0222 882582 and ask for Brad, after 6pm. Or write: Brad Owen, *262 Bedwsas Road, Caerphilly, CF8 3AW.*

SOFTWARE WANTED

LYNX COMPUTER SOFTWARE wanted. Games wanted as soon as possible. If you have any games to sell Tel: 0603 744947 between 5pm and 10pm, ask for Wayne.

WANTED Spectrum version of *Ikari Warriors* or *Fist 2* for any two of the following games: *Uridium, Exploding Fist, Zaxxon, Double Take* or *Football Manager.* Neil Bailey, *19 St.Catherines Crescent, Bramley, Leeds, LS13 2JU.*

OTHER

OVER 60 OLD and new pokes for 65p and there is also a free game for the first person to order. Send S.A.E and cheque or PO to: Paul Lewis, *45 Epworth Road, Rhyl, Clwyd, N.Wales, LL18 2NT.*

DESPERATELY WANTED Plus Two Manual. Will pay! (My Spectrum fell off the back of a lorry). Also *Quill, Illustrator* and *Patch.* All for £10. Phone: 0602 264471 ask for John.

WANTED any tips on SpecDrum programming, including writing scratch samples. Also any information on MIDI would be gratefully received, cheers! Paul Godley, *3 Maxwell Road, Littlehampton, West Sussex, BN17 7BW.*

PROFESSIONAL PROGRAMMER REQUIRES good, imaginative graphic artist (London or South East). Phone: Mark on 01-577 7799 (anytime). Ask for room 4.

WILL GIVE *Graphic Adventure Creator* and *Max Headroom* in exchange for CRASH issues 1-2, 5-6, 7-16, and 19. In complete unmarked good condition. Ian Buck, *Cuckoo Pen, Aughton, Collingbourne Kingston, Marlborough, Wilts, SN8 3SA.* Tel: 026485 286.

WANTED FELLOW ADVENTURER to swap clues and tips. Also into G.A.C. and Strategy games. Send a S.A.E. to: K McBain, *52 Fox Covert Avenue, Edinburgh, Scotland, EH12 6UH.*

WANT MULTIFACE POKES ??? for only 70p. I'll provide "300+" **m/f POKEs! First 10 replies get a Speccy game free. Don't delay, order today! (include S.A.E.) Robert Gabriel, *67 Highland Terrace, Uffculme, Devon, EX15 3EN.***

CAN YOU PROGRAM a Spectrum to talk? Send games (on tape), telephone number and address to: Vincent Vity, *19 Croft Street, Morecambe, Lancs, LA4 5SS.* (If wanted back include enough postage).

WANTED hints, tips, POKEs and fanzines. In fact any help at all. Please please can anyone help me with *Holy Grail* and *Sabateur.* Vince Butler, *12 Park Road, Earl Shilton, Leics.*

ADVENTURE SOLUTIONS! over 200 top solutions available, including *The Pawn* and *Shadows of Mordor.* 50p each or for full list send S.A.E to: Lee Hodgson, *54 Church Street, Tewkesbury, Glos, GL20 5RZ.*

If your ad isn't featured this month, don't despair! We'll do our best to get it in ASAP ono (as they say in classifieds), and if the worst comes to the worst (which it hasn't for two months now, but we're still waiting) you can always send the ad in again. Don't forget to fill out the whole form, give unflinching obedience to the small print below, and **USE BLOCK CAPITALS!** (Otherwise the worst could come to the worst.)

1 Individuals and small organisations such as fanzines and homegrown-software publishers are welcome to use the CRASH classifieds, but professional businesses cannot. Paid-for classifieds for businesses will probably be introduced soon.

2 Classified ads should not be more than 30 words long (numbers, postcodes etc count as one word each), and should be written in the boxes provided; there is no box-number service, so **YOUR AD COPY MUST INCLUDE YOUR ADDRESS AND/OR PHONE NUMBER.**

3 Classified ads must be submitted on a CRASH classifieds form, or a photocopy of the form.

4 Absolutely no ads for selling or swapping pirated software or which encourage software piracy will be accepted.

5 CRASH reserves the rights to edit, publish and not publish classified ads without reference to the advertiser, and the magazine is not liable for any loss caused to advertisers through their own wording of ad copy or the appearance or nonappearance of ads.

6 If you send an ad in PLEASE don't ring us up asking when it's going to be published – we'll just print as many in each issue as we can (the worst coming to the worst notwithstanding).

I WANT A FREE CRASH CLASSIFIED!

NAME ....

ADDRESS ....

....

.... **POSTCODE** ....

TELEPHONE NUMBER ....

WRITE YOUR AD COPY IN THE BOXES, CHOOSE A HEADING, AND SEND THIS FORM (OR A PHOTOCOPY) TO: THE CLASSIFIEDS, CRASH, *PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB*

WRITE AD COPY HERE . . .

HEADINGS (TICK ONE)

- CRASH BACK NUMBERS (OFFERED OR WANTED) ☐
- FANZINES ☐
- HARDWARE SALES ☐
- HARDWARE SWAP ☐
- HARDWARE WANTED ☐
- HOMEGROWN SOFTWARE ☐
- PBM ☐
- PEN PALS ☐
- SOFTWARE SALES ☐
- SOFTWARE SWAP ☐
- SOFTWARE WANTED ☐
- OTHER ☐



WINNERS & PRIZES

GAME SET AND RESULTS

WE WERE swamped with entries for Ocean's hot and sweaty Issue 46 competition – despite the cock-up on the wordsquare! As we speak (well, write) **Paul Phillips** will be looking forward to the first prize of a video recorder, the video game *Winter Olympics* and the Spectrum compilation *Game Set And Match*, which Ocean will be whisking down to Bristol BS13 soon. The four lucky winners of second prizes will each be receiving copies of *Winter Olympics* and *Game Set And Match*. They are; **Iain Waring**, Dyfed, Wales SA19 8RA; **Paul Hampson**, Luton, Bedfordshire LU4 9AH; **Jon Lee**, Addlestone, Surrey KT15 2TQ; and **Lee Ritchie**, Bonnybridge, Stirlingshire FK4 1JN.

And another five clever runners-up will each receive *Game Set And Match*. They just happen to be: **Ronny Meikle**, Glasgow, Ayrshire, Scotland KA4 8JN; **Andrew J Sylvester**, Dudley, West Midlands DY1 2QX; **Richard MacDonald**, Scotstoun, Glasgow G14 9DZ; **Gary Sidwell**, Market Weighton, York YO4 3DH; and **Howard Alexander**, Faversham, Kent ME13 8KW.

STOMP, STOMP

A RAMPANT gorilla rampaged through November's CRASH, not only breaking out to the cover but also starring in an Activision comp heralding the imminent *Rampage* coin-op licence.

There's no monkeying around with competition entries but when it comes to prizes, how could we resist? The winner of a fabulous complete gorilla suit is **Steven Fitzpatrick** from Slough, Berks SL3 8UD. Second prize goes to **Jake Johnson** of Lydgate, Oldham, who receives a gorilla head, hands and feet (not real, we hope). **Brain Lawson** of Fife, Scotland KY12 9HJ gets a gorilla head and hands (not the same two-headed gorilla, presumably . . .). Fourth prize of a gorilla head goes to **Llifon Edwards** of Llangefni, Gwynedd LL77 7SJ (perhaps we'll just ring the zoo . . .). And fifth out of the cage was **J Norton** from Ashington, West Sussex, who gets a rubber (whew!) gorilla mask. Like the following 25 runners-up, all the above receive a copy of Activision's *Rampage* and a triffic poster of the game.

Gary Ingham, Gorton, Manchester M18 8NJ; S Jevons, Wombourne, Staffs WV5 8JZ; Mark Adsett, Brighton, Sussex BN1 8FD; Paul Toogood, Shelton Lock, Derby DE2 9EW; Stephen Pelling, Preston, Lancashire PR1 5QP; Tracy Thomson, Abergele, N.Wales LL22; David Fowler, Aberdeen, Scotland AB2 0JQ; Stephen Bradburn, Swinton, Manchester M27 1LU; John Barker, Salford, Lancs M5 3DQ; Shane Hasson, County Derry, N Ireland BT47 4TR; Mr A Aktar, Stourbridge, W.Mids DY9 8BG; Stephen Calvert, Washington, Tyne & Wear NE37 1HH; Colin Masters, County Durham SR7 7BW; Jojo Cicero, Cardiff, Wales CF3 0AG; Jonathan Ridehalgh, Markfield, Leics LE6 0SS; Ben Bennett, Gateacre, Liverpool L25 2QD; John McFadyen, Norbury, London SW16 4QE; Matthew Alexander, Shrewsbury, Shropshire SY2 5LY; Grant Nathan, Romford, Essex RM6 5EX; Stuart Pollard, South Croydon, Surrey CR2 6JE; Stephen Phythian, St Helens, Merseyside WA10 6AZ; David Baines, Nr.Barnsley, South Yorkshire S72 7BB; P Blackford, Waterloo, Liverpool L22 1RF; Imaad Shan, Wimbledon, London SW19 4AA; Jason McGrath, Swindon, Wilts SN3 2RJ.

OH, WHAT AN EXOLONT COMP

And oh, what exolont prizes as stumped up by Hewson for this Issue 43 caption comp. The winner was **M Williams** of Kent TN10 3EP who came up with the caption *OK . . . OK . . . you've sussed me out . . . the Milky Bars are on me.* It may have displeased Mike D for a while but it had me tittering into my sticky bun for hours, if not minutes. M wins a VIP day out at The *PCW* Show, a water zapper and a copy of *Exolon*.

The three runners-up, who each receive a water zapper and a copy of *Exolon*, are **Joe Hole** of London SE10 8SX, **Lee Sharrock** of Liverpool L32 8US and **Paul Tinker** of Nottinghamshire S81 0NR. 20 runners-up each receive a copy of *Exolon* and they are . . .

Mr S D Crane, Leicester; Simon Lee, Derbys DE7 6GR; Owen Galt, Nottingham NG4 4FL; D Blackett, Co Durham; Daniel Goulds, Norfolk NR28 0JN; Mark Sammons, Wandsworth SW18 4AT; Martin Spraggett, Coventry CV2 1RQ; David Navin, Lancs LA4 4ED; Jon Williams, Glos; Mr R Babb, Bucks HP15 6DS; Neil Taylor, Devon TQ1 4PF; Stephen Stickings, Lancs LA3 2QW; John Heevy, Belfast BT6 0HQ; 'A Non E Mouse', Surrey GU8 5SS; Martin Gilbert, Staffs WS15 1BU; David N Kobal, Leicesterhire LE19 6NB; Dean Shepherd, Avon BS15 6YD; Robert Sheldon, West Midlands B72 1HY; Charles Allen, Derby DE3 2JE; and Adrian Maloney, nr Wigan WN6 8EN

A cautionary tale: an entrant with the caption 'Okay, it was me. I stole the buttered scone!' would have been one of the runners-up . . . but he/she forgot to give a name and address!

CRASH ZX SPECTRUM MAIL ORDER

GREAT NEW AGGIE BUYS AT GREAT NEW AGGIE PRICES

up to 20% off FULL-PRICE games
including p&p!

A CRASH Smash

COMBAT SCHOOL
Ocean £6.40 cassette, £11.95 disk (was £7.95/£14.95)

MATCH DAY II **Ocean £6.40 cassette (was £7.95)**

BUDGET BREAKS

Buy THREE £1.99 games and GET ONE £1.99 game FREE!

£1.99 GAMES

AGENT X II Mastertronic
ATV SIMULATOR Code Masters
DEVIANTS Players
DIZZY Code Masters
FRUIT MACHINE SIMULATOR Code Masters
GRIDIRON Top Ten Hits
PARK PATROL Firebird Silver
RENTAKILL RITA Mastertronic
RICOCHET Firebird Silver
RIDING THE RAPIDS Players
STAR PILOT Firebird Silver
XANTHIUS Players

Buy THREE £2.99 games and GET ONE £2.99 game FREE!

Take your pick from the budget bundle

£2.99 GAMES

ANARCHY Rack-It
DRAUGHTS GENIUS Rack-It
LAZER WHEEL M.A.D.
LEVEL 5 M.A.D.
MOTOS M.A.D.
OCEAN CONQUEROR Rack-It
SARACEN Americana
U.C.M. M.A.D.
WAR CARS Firebird Silver

PLEASE NOTE: this offer is subject only to the discounts detailed above; other discounts such as CRASH subscribers' extra discounts and the normal CRASH Mail Order bulk-buying discounts do not apply to games sold through this offer.

The games above were reviewed in Issues 43, 44, 45, 46, 47 and 48 of CRASH, and *most* are available, but CRASH cannot guarantee that they are ready yet. If in doubt give Aggie (alias Carol Kinsey) a ring on (0584) 5620 to find out whether the delay will be longer than 28 days.

AND THEN THERE'S . . .

ACE 2 Cascade Games £7.20 (48K), £7.95 (128K)
ALIENS (US VERSION) Electric Dreams £7.99
THE ARMAGEDDON MAN Martech £10.40
ATHENA Ocean £6.40
BALLBREAKER CRL £6.40
BASIL THE GREAT MOUSE DETECTIVE Gremlin Graphics £6.40
BOBSLEIGH Digital Integration £7.95
BUBBLE BOBBLE Firebird £6.40
CENTURIONS Reaktör £6.40
CHAMPIONSHIP BASEBALL Gamestar £7.99
DARK SCEPTRE Firebird Gold £6.40
DEATH OR GLORY CRL £7.20
DEFLEKTOR Gremlin Graphics £6.40
DRILLER Incentive £11.95 cassette, £14.40 disk
ERIK: PHANTOM OF THE OPERA Crysys £6.40 cassette, £7.95 disk
FLUNKY Piranha £6.40
FREDDY HARDEST Ocean £6.40
GAME OVER Imagine £6.40
GUNSHIP MicroProse £7.95 cassette, £10.40 disk
HOW TO BE A COMPLETE BASTARD Virgin Games £6.40
HYSTERIA Software Projects £6.40
IMPLOSION Cascade £7.20
INDIANA JONES US Gold £6.40
JACK THE NIPPER II IN COCONUT CAPERS Gremlin Graphics £6.40
JACKAL Konami £6.40
JACK THE RIPPER CRL £7.20
LAST MISSION US Gold £6.40
MASK I Gremlin Graphics £6.40
MASK II Gremlin Graphics £6.40
MEAN STREAK Mirrorsoft £6.40
MERCENARY Novagen £7.95
MOONSTRIKE Mirrorsoft £6.40
MYSTERY OF THE NILE Firebird £6.40
NEBULUS Hewson £6.40
NIHILIST Electric Dreams £7.99
PHANTOM CLUB Ocean £6.40
REBEL Virgin Games £7.95
RED L.E.D. Starlight £6.40
RYGAR US Gold £6.40
SAMURAI TRILOGY Gremlin Graphics £6.40
SCRABBLE DE LUXE Leisure Genius £8.80 cassette, £12.80 disk
720° US Gold £7.20
6-PAK VOL. 2 Hit Pak £9.95
SIDEWALK Infogrames £7.95
Sláine Martech £7.20
STARFOX Reaktör £7.20
STAR WARS Domark £7.95
SUN STAR CRL £7.20
SUPERSPRINT Activision £7.95
SURVIVOR US Gold £6.40
THROUGH THE TRAP DOOR Piranha £7.20
THUNDERCATS Elite £6.40
THUNDERCEPTOR/FAST 'N' FURIOUS GO! £6.40
TRANTOR – THE LAST STORMTROOPER GO! £6.40
WIZBALL Ocean £6.40
XECUTOR ACE £6.40
XOR Logotron £6.40
YES PRIME MINISTER Mosaic £11.95
YOGI BEAR Piranha £7.95

SPECIAL DISCOUNT OFFER

I would like to order the following game(s) as they're at such fab and groovy prices thanks to Aggie's sudden burst of generosity. I've listed below what I would like and I've enclosed a cheque or postal order for the correct amount, made payable to **NEWSFIELD LIMITED**.

Prices include postage, packing and VAT in the UK. **Overseas Orders**: please **add £1.00 per order** for Europe, and **£1.50** (normal mail) or **£2.50** (air mail) **per order** for all other countries.

Name **CR48**

Address ....

....

....

Postcode ....

PLEASE DEBIT MY VISA/ACCESS ACCOUNT £

I wish to pay by Visa/Access (delete as applicable)

Signature Expiry Date

Please Charge My Account No:

MAIL ORDER, PO BOX 20, LUDLOW, SHROPSHIRE SY8 1DB

FULL-PRICE GAMES	
TITLE	PRICE
	SUBTOTAL £
BUDGET GAMES	
TITLE	PRICE
	SUBTOTAL £
FREE BUDGET GAMES	
	P&P included
	TOTAL – PAYMENT ENCLOSED £

Et Al

GOGGLE!

INSTEAD OF THE QUEEN'S SPEECH . . .

HAD A LOOK at the Christmas schedule for films on TV? Pretty dire. Only a video can fill those hours after Christmas dinner.

There's always a wide range of videos around at in Christmas ranging from videos like **RCA/Columbia**'s ***Babes In Toyland*** for the younger members of the family to gruesome horrors like **Medusa**'s ***The Gate***, on general release at the cinema and now also on video.

A video for all tastes is ***Short Circuit***, available on the **CBS/Fox** label from December 3. The talented director John Badham and screen cutey Ally Sheedy, who previously worked together in the computer thriller ***War Games***, join Steve Guttenberg (*Police Academy, Cocoon*)in this latest robotic runaway film. No 5 is alive – but will Sheedy and Guttenberg convince the military before they blow the pile of microchips to the big circuit board in the sky?

Medusa Home Video's December 3 release ***Willy Milly*** is a strange old affair. Just imagine how the fun-loving teenager Milly feels when she is endowed with an extra appendage making her a bit more like the boys. With just a 15 certificate it should be a hilarious romp for all the family, boys and girls alike.

If you like something a bit tastier than a turkey leg to get your teeth into at Christmas then be sure to get **Avatar**'s December 4 release ***Specters***. Little do the small team of archaeologists, led by Donald Pleasence (*Halloween*), realise what terrible evil they are about to unleash upon themselves when they go on an investigative tour of the darkest reaches of the Egyptian catacombs.

After all that Christmas pudding and those killer mince pies don't you think you could do with a little exercise? **Hi-Pressure Video**, distributed by **RCA/Columbia** think you do. But all that running around is a bit pointless, so why not stretch that right arm and push ***Shape Up*** in the video recorder? It's the story of the hot and sweaty day-to-day workings of Roger's Gym.

Also to be released on December 18 from Hi-Pressure is ***Hot Splash***, another film about what happens when a load of teenagers get together for some wild beach parties and competition surfing.

Avid viewers of the April TV miniseries ***Escape From Sobibor*** will be pleased to hear that **Sony Video** has gained the video rights to the highly-acclaimed film about the Nazis' treatment of the Jews – and are set to release it on December 14. Just to convince you of its value, Sony has promised that there will be no more TV screenings for at least a year after that.

After only a few months in the cinemas the highly-praised (in the UK anyway) ***Who's That Girl***, starring that typical girl-off-the-street **Madonna**, comes out on video just in time for Christmas – December 18 release. Yet again she gets into heaps of trouble, this time with costar **Griffin Dunne** (*After Hours*) whom she drags all over town, and ends up in big trub with two local gangsters. It really is a hilarious black comedy, and well worth seeing.

▶ *Platoon*: out of the jungle and onto the small screens



The summer cinema hit of this year was undoubtedly ***Lethal Weapon***. And just when you thought the likes of Mel Gibson (*Mad Max I, II, III*) had returned to Australia and Danny Glover (*The Color Purple*) had gone back to his roots **Warner Home Video** announces the January 8 release of this American cop movie.

Gibson plays a cop on the edge and Glover is his newly-found partner just waiting for retirement. But now both of them have got involved in the investigation of their careers. It's fast and furious action just waiting to burst on the small screen.

CIC Video's January 15 release ***Gung Ho*** is about the changing face of American industry and the stampeding influence of Japanese technology. As Hunt Stevenson, Michael Keaton (*Touch And Go, Mr Mom, Johnny Dangerously*), saves the local car factory by persuading Assan Motors to set up business there. Little do the locals realise that the foreigners bring tradition as well as money with them.
Stevenson must keep the locals and the employers happy.

Just as the Vietnam films are dying out in the cinema the biggest of them all, ***Platoon***, comes out of the jungle into your living room on January 29. Platoon gained four Oscars in the 1987 Academy Awards and looks set to become the biggest release of January. The film tells the story of the Vietnam war through the eyes of new recruit Chris Taylor (Charlie Sheen – *The Wraith*, Lucas). Through his eyes you see the suffering, the madness, the terror and the pointlessness of the war which dragged on so long. On simultaneous release is *Platoon* – the computer game by **Ocean**. More news about that in next issue.

EXTREME PREJUDICE

Guild Home Video .... PG

SIX EX-SOLDIERS, all listed as killed in action, led by a hard-nosed US Army Major called Hackett (Michael Ironside – *Top Gun, Scanners*) are sent on that favourite of American devices, a covert mission. But the territory they infiltrate is small-town Texas where they aim to rob the bank using the very latest in covert technology.

Though money is stolen, the real reason behind the robbery is Cash Bailey's deposit box and some top-secret government papers inside it. Cash (Powers Boothe – *The Emerald Forest*), who smuggles drugs across the Texas/Mexico border and is a king in his own hideaway bandit-town, is in conflict with his best friend Jack Benteen (Nick Nolte – *48 Hours, Down And Out In Beverly Hills*), a modern day Texas Ranger, not only because Benteen's boss gets killed in a drugs bust but also because Benteen's girlfriend was once Cash's lover.

When Hackett and his team bungle the bank robbery, Benteen finds himself standing a man alone fighting for common decency against the powers of organised crime and legally sanctioned murder.

Nolte, weathered to aged granite, is in fine form as Ranger Benteen, a man out of his depth, but a survivor to the last, in a film curiously spaghetti-Western in feel. *Extreme Prejudice* walks a tightrope between believability and ludicrousness but maintains its tension before threatening to overbalance in the Peckinpah-style slow-motion blood-letting at its conclusion. The violence forms a background to a story drenched in cynicism, rather than being about cynical people. A taut, but tasteless and flawed, thriller.

ROGER KEAN 69%

Extreme Prejudice *starts off as a credible action-packed thriller, but sadly halfway through it starts to turn into some kind of blood-drenched A-Team clone.* Extreme Prejudice *may not hold together as strong as some other so-called 'tough movies' but the action is intense and the story easy to follow even at such a pace. I was expecting a violent movie – coming from the producers of* First Blood *and* Rambo *– and I got it!*

DOMINIC HANDY 77%

AMERICAN ANTHEM

Guild Home Video .... PG

DIRECTOR ALBERT MAGNOLI (*Purple Rain*) tries to ride on the popularity of sport dramas in this amazingly thin plot about a young man caught in 'a conflict of desire and responsibility'. The sport is gymnastics – photogenic indeed, you might think, but thrown away by Magnoli's lacklustre cinematography – at which he wants to be the best, the responsibility is for his shredded family.

American Anthem stars the 1984 Olympic gold medallist Mitch Gaylord as Steve Tevere; his prowess on the horizontal bars is undoubted, but his limited acting skills require a director who cares about actors rather than designing dull pop promo scenes to sell the insipid, though insistently heavy, soundtrack.

America may be great, but it shouldn't stoop to foist such blatantly fascist, soft-porn athletics (does the director know anything about the sport?) on an audience well able to distinguish between dramatically realised people and plastic promo androids. Fine if you're into like-heavy-man-sounds and meaningless heroics, insulting if you even vaguely think.

OLIVER FREY 10%

American Anthem *is very strangely constructed. It starts off involved and interesting, with no-one taking an obvious starring role. But as soon as the director pushes Mitch Gaylord to the fore it gets wishy-washy and boring. The soundtrack is the saving grace which made me watch to the end – which is, incidentally, terrible and up in the air.*

DOMINIC HANDY 50%

'EVEN BETTER IN 1988!!'



¡THREE AMIGOS!

RCA/Columbia .... PG

MEET . . . The Three Amigos, brave, dashing stars of Hollywood's silver screen. The year is 1916, and having seen their fearless shows at the movies, the beautiful but troubled Carmen begs the trio to help her Mexican village, under threat from the evil El Guapo, bandit chief and an all-round nasty person.

The eponymous three are Lucky Day (Steve Martin – *Roxanne, The Jerk, The Man with Two Brains*), Dusty Bottoms (Chevy Chase – *Fletch, National Lampoon's Summer Vacation*), and Ned Nederlander (Martin Short – *Innerspace*). However, they believe the whole business is only for a film; they assume automatically that the reward money offered is their pay, and presume the town admires them because everyone's seen their films. Thus the comic situation is set up.

Everything goes well, for the first few hours. At Carmen's bidding, the trio mount their horses and confront El Guapo's bandits who have ridden into town. Unaware of the reality of the situation, the three actors let fly with a flurry of insults, much to the surprise of the baddies, who have never come up against any resistance from the townspeople.

El Guapo returns with a band of 50 men the next day, and it is only when Lucky is grazed by one of the bandit's bullets that the three amigos realise it's all for real . . .

¡Three Amigos! is a really funny film. Steve Martin's performance is, as usual, excellent and the other two manage to keep up with him admirably. Though there are definitely moments in the film where the scriptwriters' sense of humour seems to have died, things like the singing bush and the Three Amigos introduction really pick it up. Miss it at your peril.

MIKE DUNN **90%**

Bring together two superb comedians, Steve Martin and Chevy Chase, throw in an unknown quantity – Martin Short – for good measure and give them a slow and badly-written script. Martin and Chase try their best to make the most of a lacklustre and unfunny dialogue and develop characters that were never meant to be anything but shallow. ¡Three Amigos! is about half an hour too long, and successful visual gags are few and far between. The film had plenty of potential, but I found myself watching in gleeful anticipation of laughs that never came . . .

JULIAN RIGNALL **36%**

STEVE AND GARF AND KNOBBO AND BOB AND FINGERS AND TRACEY

It all happened at once when PAUL EVANS took pad, pen and VTX to Micronet's Turbo **chatline**

CHATLINES are simply a way of talking to other Micronet-users. Most involve a frame containing a message sent by a user which is changed when another user sends a message; any number of 'netters can see the message by keying the page it's on. But I find this annoying – if you miss a message, you've missed it for good!

There are many specialist chatlines (a gay one was launched, for example); to see the entire list look on Micronet page *811#. I find *Turbo* the best. It was launched around 16 months ago and took a new approach.

Four boxes appear on the screen, and each person chatters or gossips in turn. So if you miss anything while sending in a message, you can look back through the archives. While I chatted on *Turbo*, 12 people logged in and talked away. There are some great characters on the line who'll have you reeling with laughter, and there's just one guiding principle: everyone is there to enjoy themselves and any swearing or abuse is out. You do, of course, get the odd idiot who gets cocky, and is promptly put down by everyone else.

It's common to have a nickname on the chatlines – and just as common to get into a chaotic conversation with half a dozen 'netters at once . . .

Hi there! Anyone fancy a chat?

Steve: Hi, Paul!

Hi, Steve! How are you?

Steve: I'm fine, thanks. Just watching a film. It's not bad.

Garfield: Hi! I'll have a chat!

Hi, Garfield! Do you use chatlines often?

Garfield: Yes! Every day!

Why do you use Turbo *in preference to* Talkabout, *which is easier to use?*

Garfield: I don't know. This is more popular and the people are more real. Also, I meet a number of friends here.

Are you a regular, Steve?

Steve: Yes, I am.

***Your thoughts on* Talkabout?**

Steve: I use *Turbo* because it's cheaper than *Talkabout* and I can listen to music or watch TV as well!
Also, you don't get interviewed on *Turbo*! Any chance you can mention my terrapin-washing agency in the write-up? It's doing very well at the moment.

Hmmmm. How many people use chatlines and what are they like?

Steve: Well, I mailbox four or five people all the time, but I see about 30 or so regulars on the various lines. There are also a lot of people who nip in now and again for a chat.

Garfield: I usually set weekends for meets with about 5-10 people and go on each evening for a chat with anyone!

Steve: Garf does a good Tim impression and catches me all the time.

So which do you think is the best chatline?

Steve: *Turbo* is the best by far, it's very quick, you get the point of the conversation over and can't waffle, and you can look at four messages at once.

Garfield: I also, like Steve, MBX a number of people each time I'm on. I like *Turbo*. You can see the messages after you come back from a five-minute wander!! I usually miss Quickchat messages.

By this time my store is filling with the messages, so I break off to save my findings to tape. Just as I go . . .

Knobbo: Hi, Paul! Haven't seen you for a while.

(What happens next is impossible, because the chatters live on opposite sides of the country – it shows what a bunch of loonies Micronetters are! Bob now appears . . .)

Steve: Hi, Bob!

Garf: I'm back! Is Paul? Here's a Hob Nob, Tracey!

Steve: And one for me, Garf ole pal!

Hi! I'm back! Hi, Knobbo, how long have you been using Turbo *for now?*

Knobbo: As long as it's been here!

How long's that, then?

Knobbo: About 16 months!

Fingers: Evening all!

Steve: Garf! You broke my Hob Nob! How come I always get the one off the top of the packet?

Garf: Sorry, Steve. Hi, Fingers! How's Maddy?

Hi, Fingers! Anyone have any complaints about Turbo *or the fact that I don't have a Hob Nob? Could we possibly get back to the subject?*

Fingers: Hi, all! This looks like fun!

Garfield: Well, it breaks about once a week.

Bob: Come on, Garf, it's more like twice a day!

Garfield: Sometimes it's slow putting up messages (10 minutes, compared with 30 seconds normally) but that's all, really.

Bob: Complaints? *Lots!*

Steve: Sometimes you get some wallies on here who insist on putting up foul language. This is a family show! There is a ten-year-old and a six-year-old using my account and I have to go on other chatlines when they're on.

Garfield: On swearing, my mum (Joan Collins) has been on here and came straight off because someone swore at her.

Tracey: Complaints? Yeah, idiots who continually pester girls.

Let's hope Micronet gets on the case. Fingers, how do you like chatlines?

Fingers: How close are you to the POKEs editor of CRASH?

Are you referring to LLoyd or Nick?

Fingers: Yup, Lloyd, that's the one.

Never met him. He gets a lot of mail, though!

Fingers: Well, tell him to get the *Head Over Heels* POKE right!

Steve: My mate thinks the same as Tracey.

Finally, how long do you chat for and does the phone cost deter you?

Steve: I've been on all day!

Garfield: I've just found out Micronet charged the number and the phone charge was 9p for four minutes and I'm on four to six hours a day!

Steve: *How much???*

At that point all hell broke loose and the interview came to an end!

Everyone's very sociable on the chatlines, and it's a good way to let off steam. The chatting on *Turbo* starts about 6pm and goes on way into the early hours. And those who've been to parties are even merrier.

So if you find a modem in your stocking this Christmas, just log on to Prestel and key *TURBO# or *11411. You'll be glued for hours.



JUST THINK
SPECTRUM 48·128
COMMODORE 64·128
SHORT CIRCUIT
FRANKIE
WIZBALL
STALLONE COBRA
ocean
Yie Ar KUNG-FU
FREE!
What if you could buy all these hit games in a special pack for the price of one... Wouldn't that be fantastic?
And what if there was an extra FREE game included – say the best selling martial-arts simulation "Yie Ar Kung Fu". Wouldn't that be sensational?
WELL NOW YOU CAN!
It's called...
THE MAGNIFICENT SEVEN
And of course it's courtesy of
ocean
SPECTRUM, AMSTRAD, COMMODORE CASSETTE
9·95
DISK
17·95
You can buy it on December 1st O.K.?
Ocean House · 6 Central Street · Manchester · M2 5NS · Telephone: 061-832 6633 · Telex: 669977

MATCH DAY II



"AT LAST"

A WORTHY SUCCESSOR TO THE EVER POPULAR MATCH DAY FOOTBALL SIMULATION – A GAME WHICH HAS REMAINED IN THE READERS CHARTS FOR 3 YEARS!

Written once again by Jon Ritman this NEW Match Day is the result of all the customer feedback and advice on how to create the pinnacle in computer soccer.

Pit yourself against the CPU or with 2 players – full league or cup competition with unique code – save facility. Jump, head, volley and kick (using the kick meter) to move the ball from player to player with automatic deadball set ups and goalkeeper control.

DIAMOND DEFLECTION SYSTEM™ ensures realistic ball ricochet and the action comes with full music and sound FX.

If you want the very best in football for your micro then there's only one choice...

MATCH DAY II with multi-menu system makes the home computer come alive.

SPECTRUM
7.95
COMMODORE
8.95
AMSTRAD

ocean®

Ocean House · 6 Central Street · Manchester · M2 5NS · Tel: 061-832 6633 · Telex: 669977